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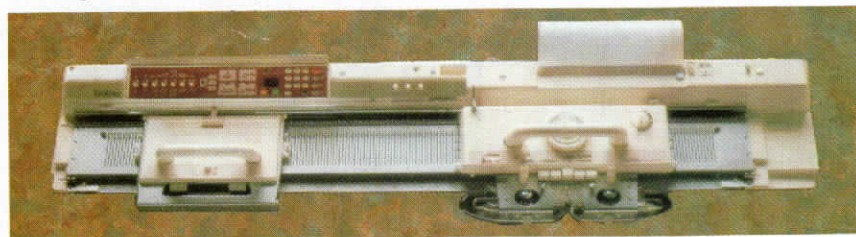
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Dear Readers

This month we've some striking and unusual designs for your summer knitting. Our cover girl wears one of our favourites - Shelagh Hollingworth's Poppy Jacket. Those of you who visited our 1st Scottish Knitting Fayre last autumn may remember it. Shelagh wore it on one of the days on the stand and it was so much admired, we decided to include it. Regular readers will know that Shelagh has been 'weaned' into machine knitting with her Toyota 858 and writes our Talking Toyota articles. It's a lovely example of just what a beginner can achieve with a little patience and perseverance!

We welcome Ann Taylor to our team this month. She's well known to many knitters in the south and makes regular contributions to Swiftknitters Circular. Ann will be reviewing products specifically for machine knitting in her 'Read All About It' feature. She's also our 'resident' Knitmaster expert. For a long time now, Knitmaster readers have felt left out of our pages, so we're starting 'Knitmaster Corner' this month. Ann will help with any queries or problems you may have about any aspect of Knitmaster knitting and she'd love to hear from you. Drop her a line now, she's looking forward to hearing from you.

I hope you like our new features and will enjoy reading this month's issue.

Ann

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PUBLISHING EDITOR

• Anne Smith

PHOTOGRAPHY

• Francis Loney

REGULAR CONTRIBUTORS

• Doug Baker
• Diane Bennett
• Janet Bentley
• Iris Bishop
• Bob Daw
• Hazel Duignan
• Dorothy Gill
• Shelagh Hollingworth
• Joan Lafferty
• Lydia Spenceley
• Ann Taylor
• Pam Turbett
• June Weatherall
• Catherine Wood

DESIGN

• N/K Partnership

HAIR

• Rod at Select

MAKE-UP

• Rod at Select

ADVERTISING

• Fiona Lewis
(Tel: 0789-740430)

STYLIST

• Sally-Ann Carroll

Machine Knitting Monthly, Weir House, 62 King Street, Maidenhead, Berkshire SL6 1EQ. Tel: (0628) 770033. Telex 846366. FAX: (0628) 770658

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NEWS LINE

MOHAIR MAGIC

'The beauty of knitting with mohair is that stocking stitch can look stunning,' says Jenny Rose in the introduction to her new book 'Mohair Magic'. With this in mind, all but one of the 10 designs can be knitted on a most basic chunky machine – the yarn itself does all the work with the aid of simple handtooling techniques for effect. The tenth design uses a punchcard for Fair Isle, but even this can be hand selected.

Sweaters with round or V necks, a long-line cardigan coat, evening jacket, waistcoat – each of the smartly classic designs is attractively illustrated with a drawing. The instructions are clearly set out and the book is ring-bound so when you open it at the page you want, it will lie nice and flat by the side of the machine.

'Mohair Magic' costs £3.95 (p&p inc) and is available by mail order from Jenny Rose Designs, 12 Bercta Road, New Eltham, London SE9 3TZ.

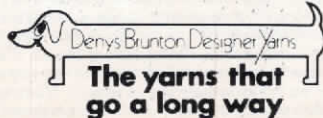
KNITTING NATURALLY

Tamarisk Yarns specialise in high quality pure wool for machine and hand knitters. On cone they have 2-ply, 4-ply, traditional Guernsey 5-ply and a pure wool Aran. As a guide to prices, the 2-ply is £4.50 for a 250g cone and the 4-ply £8.75 for 500g cone and both yarns come in a wide and attractive range of colours.

For a shade card and more details, write to them at Tamarisk, Pudding Lane, Brightwalton, Newbury, Berks RG16 0BY.

ABBREVIATIONS

alt, alternate(l)y; beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remaining; rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.



PICK YOUR PUNCHCARD PATTERN

Jill Hargan produces punchcard charts which will delight those looking for variety and designs that are decidedly different. She sells them in packs, each containing at least 12 designs. For instance, there's the Figures and Occupations pack where you'll find, among other things, a footballer, postman, trombonist and robber. The Haunted Houses pack should delight a certain sort of child – ghosts, bat, dragon and skeleton, to mention just a few. But don't get the idea that all Jill's designs are quirky – they're not – she has a wide range of beautiful traditional designs like butterflies, seals, mice, deer and birds. Most of the packs sell for £2.70.

To find out more you can write to her at 6 Silverhill, Whiting Bay, Isle of Arran, Scotland (enclosing sae) or telephone 07707 531.

NEW YARNS

MKM's round-up of new machine and handknitting yarns, plus additions to existing ranges.

Amberlyarn

A new 4-ply 100% cotton yarn is available on 250g cones in seven pastel shades. Also 2-ply in white only on 450g cones. Aquarius, Tiffany, Cinzano and Peppermint are four new summer colours available in Academy. Two 'Forest' colours have been added to the Easy Fair Isle Range, Rio Chico has two new dark shades, Black and Smoke Grey. Navy joins the Silver Lurex range plus a new Black and Gold, Black with Multi, White with Multi and White with Opal. Saxe and Smoke are now available in Ambergora. Chunky yarns now include Midnight, Slate Grey and Electric Blue.

Argyll

Pompeii is a 4-ply blend of cotton and viscose acrylic available in

black, red, navy, natural, gold, peacock, French blue, peach – all with white, and white only. A 500g cone costs £5.75.

Twilleys

The following five ranges are all available on cone: Lystwist in 10 colours, on 350g cones; Lyscordet No 5, 12 colours, 250g cones; Stalite Perlespun No 3, 12 colours, 400g cones; Goldfingering, 15 colours, 250g cones; Multi-Goldfingering, 8 colours, 250g cones.

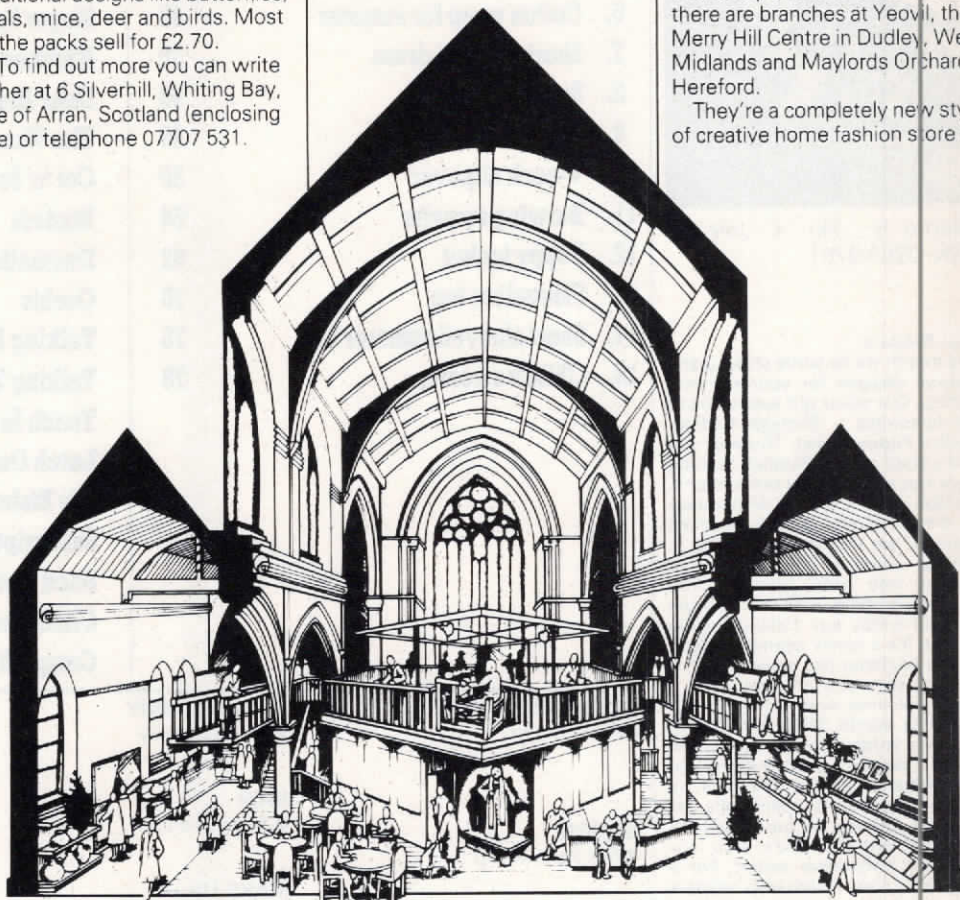
On the handknitting front... Sirdar have five new bright colours in Wash 'n' Wear Double Crepe – Indian Yellow, Paradise Green, Neon Orange, Tropicana (turquoise) and Crushed Strawberry.

Studley have four new summer shades in Bobbles, £1.99 for 100g ball, and Misty Pink, Misty Turquoise, Misty Blue and Jade in Five in One Arran at £1.09 for 100g ball.

LOTS IN STORE

Have you discovered The Fashion Workshop stores? At the moment there are branches at Yeovil, the Merry Hill Centre in Dudley, West Midlands and Maylords Orchard, Hereford.

They're a completely new style of creative home fashion store for



LOOK AT LACE

The Lace Hall at Nottingham would make a good focal point for a day trip out or a stopping-off point to or from holiday. Inside you'll find an exhibition telling the story of Nottingham Lace, working lace machines and examples, plus shops and a coffee shop. Group bookings are welcomed by arrangement and there are facilities for the disabled.

Situated at High Pavement,

close to the centre of Nottingham. The Lace Hall is open every day from 10.30am to 5.30pm, tel: (0602) 484221.

COMPETITION RESULT

This month, we're pleased to bring you the result of our March competition. The winning line was AT YOUR FINGER TIPS and first prize of £100 worth of Amberlyarn

is on its way to:-

Mrs Chidwick, 14 St Mildred's Road, Minster-in-Thanet, Kent CT12 4DE.

Our two runners up prizes of £50 worth of Amberlyarn are on their way to:-

Mrs P M Thomas, Flat 14, Cheriton Road, Eastleigh, Hants SO5 5BA.

Mrs J M Helliwell, West Barn, Caistor High Street, Benniworth, Lincoln LN3 6JS.

Many congratulations to all our prizewinners.

people who already knit or sew their own clothes – or who would like to learn how to. In fact, learning sewing and machine-knitting skills are an important part of the stores' concept and beginners', intermediate and advanced courses are available.

If you don't live within reach of any of the existing stores, don't despair – SDL, the UK distributors of Singer Products, have plans to open more branches in key retail areas throughout the country. MKM will keep you informed.

TODDLER KNITS

Toddlers are the target for King Cole's latest hand-knit package. They've produced a new range of yarns called Toddlers DK and eight leaflets of designs for the 18-month to seven-years age group to go with it. The yarn is 100% acrylic and comes in six blended-effect colourways – for example, the turquoise has subtle touches of pale blue and white, the green, flecks of pale yellow and white – cost, £1.12 for a 100g ball. The patterns include sweaters, cardis, rompers, everything a well-kitted toddler could wish for, in fact.

RETURN TO WHITE

If your favourite white blouse has become rather less than white or you've ended up with blue-tinged underwear due to putting a pair of jeans in the same wash – the Colour Run Remover could be just what you need. You just soak the affected garments – for an hour if they can take hot water, longer if only cold. Colour Run Remover costs £1.25 and you can buy it from leading chemists, hardware and department stores.

FREE FRAME

If you were married in July 1981, the same month as the Prince and Princess of Wales, it's your Brass wedding anniversary this year. To celebrate the event Knobs & Knockers, the national brassware retailer, is offering a free brass photo frame worth £4.95 to anyone who takes along a photocopy of their marriage certificate, proving they were married in July 1981, to their nearest store.

FINISHING TOUCHES

Bored with trailing round the shops searching for buttons, beads or sequin motifs? If so there may well be a mail-order answer to your problem. Elsie's Wools sell buttons in 50p and £1 packs, sequin motifs from 65p and beads (for knitting in or

sewing on) from 40p per pack. For further details write to: Elsie's Wools, c/o Yarn Market, rear of Dinam Park Avenue, Ton Pentre, Rhondda, Mid Glamorgan CF41 7AT, enclosing a loose 1st class stamp.

SEE THE WORD

If you look up the word epiglottis in a dictionary it will tell you that it's a flap covering the entrance of the larynx. Look up the same word in a new visual dictionary for adults and you find a drawing which shows you what it looks like and where it is. There have been many visual dictionaries for children, but The Facts on File Visual Dictionary is the first on this scale for adults.

An immense variety of subjects is covered, for instance there are several drawings of knitting machines with all their parts clearly labelled – rather like those biology drawings we used to do at school. The dictionary is published by Facts on File Ltd of Oxford and costs £14.95.

MAIL ORDER YARNS FROM KING COLE

We're sure most readers will already know the excellent range of hand and machine knitting yarns from King Cole. We often feature them on our Newsline pages. Recently, there's been some confusion with both customers and retailers about the availability of King Cole Mail Order yarns and we're happy to clarify the position.

King Cole, like most leading spinners, has a number of retail stockists and some of them – quite independently – operate their own Mail Order service. Confusion can sometimes arise when the brand name is, perhaps, better known than the company name and the spinner is thought to be operating its own mail order service through one particular company. This is certainly not the case with King Cole. Colin Barnes, Managing Director of King Cole says 'Anyone writing in to the Company enquiring about King Cole yarns via Mail Order are (sic) sent a list of Retail and Mail Order Companies who are willing to give this service.' King Cole doesn't run its own Mail Order service and the Company does not have any financial interest in any of its Retail and Mail Order outlets, other than as normal trading accounts.

There's a super range of King Cole yarns for both hand and machine knitters and if you'd like a list of your local stockists or Mail Order suppliers, please write to King Cole Limited, Merrie Mills, Old Souls Way, Bingley, Yorkshire BD16 2AX. They'll be very pleased to help you.

MACHINE KNITTING

MONTHLY
Machine Knitting Monthly are sponsoring

The 2nd
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C CLUB LINE

KNARES KNITS

Reader Jean Kay asked for information about clubs in the Basildon area. Mrs Esler and Mrs Stevens have written to tell her, and other knitters in the area, about the Knares Knits. They meet fortnightly at 40 The Knares, Basildon, Essex between 9.30am and 11.30am. For further information please ring Basildon 282095.

WANTED - A CLUB

Mrs Wendy Millard would like to join a club in the Weston-Super-Mare area. She's heard that there is one in Congresbury or Churchill, but can't find any more details. If anyone can help, please write to her care of MKM.

THE CAROUSEL MACHINE KNITTERS CLUB

Carol Sheldon from Maidstone writes: 'We've just started our own club and although we meet at the Singer shop, we encourage and welcome any machine knitters. We meet on the second Thursday of each month at the Singer Sewing Centre, 10 Market Buildings, Maidstone from 7.00pm onwards. Anyone wishing for information can contact Betty or myself on Maidstone 685524 during shop hours, or Hilda Emmerson our secretary on Maidstone 65031.

U-KNIT CLUB

Although it's hard work putting on a fashion show, the members of all the clubs who do it seem thoroughly to enjoy themselves. As Christine Ward, secretary of the U-Knit Club says, 'There is always the added incentive of knitting something special for the occasion.' Their club has put on a number of shows in aid of charity, the last one in April, and all have been successful.

In her letter Christine went on to tell us more about the club. 'We've been going for some 11 years now and although the membership has fluctuated over

that time, over the past two years at least our membership has reached approximately 45. We have a good cross section of people from beginners to the very experienced who sell their knitwear.'

If you'd like to know more about the club, then write to Christine at 50 Garth Crescent, Binley, Coventry CV3 2PQ.

WALTER POMEROY K C

Vera Bedborough writes: 'Our local paper wrote a very nice article about our club with a photograph showing some of our merry knitters. The response to the article was quite an increase in members. The moral to new clubs who want to increase their membership is to try to get a little local publicity.'

'At the moment we're working all-out for a fashion show and stall we're having at the Hillingdon Hospital Radio Fete which is being held to help the hospital's charity. It's the club's first main function.'

The club meets on the second Wednesday of every month from 7.30pm to 9.30pm at the Walter Pomeroy Hall, Royal Lane, Hillingdon, Middlesex. New members are always welcome, for more details phone (0895) 446089.

SHERBOURNE AND DISTRICT M K C

Mary Clothier and Joy Coffin are the people to contact if you'd like to go along to the club's meetings which are held from 8pm onwards on the fourth Thursday of the month at the Sherbourne Day Centre, Digby Road, Sherbourne. Telephone them on (0935) 872351 for any further information.

CYNON VALLEY K C

Club secretary Mary Marshall writes: 'We meet fortnightly and have 30 members ranging from beginners to the more experienced. We also have our own machine (secondhand) which we bought from club funds.'

'At each meeting our organiser demonstrates some aspect of machine knitting and we have a

small raffle - whoever wins the prize donates the prize for the next meeting.'

'We go to three or four exhibitions each year and have a club Christmas dinner. Everyone is very friendly and we all help one another.'

For more details about the club you can ring Mary during the day on (0685) 871005.

KNITTING NATTER

MKM published a letter a few months ago from a reader who was looking for a club in the Kidlington area of Oxfordshire. Sylvia Jacques has written to tell us about the club held in her home in Yarnton, which is about one and a half miles from Kidlington.

'We are called Knitting Natter and that is what we do - natter about knitting. We don't give tuition but we willingly give advice, help and, we hope, confidence. We meet on the first Thursday of each month from September to May between 7pm and 9pm at my home - 19 Spencer Avenue, Yarnton, Oxon OX5 1NG. For further details please ring me on Kidlington 6639.'

NORFOLK M K C

This club has sent us the following updated information. They meet on alternate Thursdays at 7.30pm in the Greenfields

Community Centre, Norwich and the club organiser is Mrs Gwen Moore, 17 Green Park Road, Horsford, Norwich, tel: Norwich 897339.

KNITTING WELL CLUB

Vi Paxton says she's pleased to have found new premises for a club - only a few yards from their old address. Their new venue is the Health Centre, Wilcox Road, Lambeth, London SW8. They've also changed the day and times of their meetings. They now get together on alternate Tuesdays from 7pm to 9pm. For further details you can contact Vi on 01-228 0485.

COWES MACHINE KNITTERS

Friday night is knitting night for this club. They meet on alternate Fridays from 7.30pm to 9.00pm in the Cowes Conservative Club. For full details write to Mrs Ann Davies, 31 Lower Church Road, Gurnard, Cowes, Isle of Wight PO31 8JG.

ZIPPY KNITS

Enthusiastic members meet every Monday evening from 7pm to 9pm at the OAP Hall, Mansel Street, Briton Ferry, Neath Glamorgan. If you'd like to join them you can contact P J Davies on Briton Ferry 821005.

June Weatherall

CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ
Please add the following details to the Clubline Directory

Name of club
Full address of club meetings
.....
Monthly date(s) of meetings
Time of meetings
Club leader or secretary's full name and address
.....
Telephone number
Please insert our entry under the following place name
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Please include only one entry on this form and print the details on plain paper if you don't want to cut your magazine



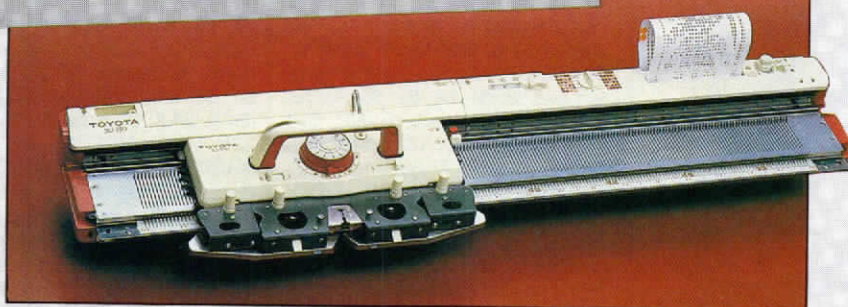
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the machine it will automatically do away with all those bothersome calculations to obtain a well fitted garment. The exciting plaiting feeder will produce different colours on front and reverse sides. You will soon be knitting beautiful garments and will be tempted to have a go at home furnishings i.e. curtains, or woven cushions etc. (yes, weaving too!) All easily coped with on the 950. Should you then wish to add circular knitting, pleating and various ribs the optional KR506 attachment will be a boon because it also has the unique SIMULKNIT built in so as to produce loopless fairisle for reversible fabrics. The Toyota 950 is not just another knitting machine it is a whole truly exciting new world for you.

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1 DIAMOND PATTERN SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Sirdar Cotton Crepe.
12 [13, 13, 14, 14, 15] x 50g balls in Trojan Pink (MY).
3 small buttons.
Embroidery thread in various colours.
3.00 mm crochet hook.

Cotton crepe is 60% Cotton, 40% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar Plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 94 [100, 105, 110, 115, 120] cm, 37 [39½, 41¼, 43¼, 45¼, 47¼] in. Length to shoulder 55 [55, 55, 58, 58, 58] cm, 21¾ [21¾, 21¾, 22¾, 22¾, 22¾] in. Sleeve seam 41.5 [41.5, 43, 43, 45.5, 45.5] cm, 16½ [16½, 17, 17, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 33 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 57 [61, 64, 67, 70, 73] Ns at left and right of centre 0 to WP. 114 [122, 128, 134, 140, 146] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MT-5/MT-5 and MY, cast on and K 3 rubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Using MT-3/MT-3, K 1 row. Using MT-2/MT-2, K 1 row. Using MT-1/MT-1, K 17 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 57 [61, 64, 67, 70, 73] Ns at left and 56 [61, 64, 67, 70, 73] Ns at right of centre 0 to WP. 113 [122, 128, 134, 140, 146] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST SIZE

Inc 1 st at right edge.

ALL SIZES

114 [122, 128, 134, 140, 146] sts.

ALL MACHINES

Set RC at 000 *.

Using MT, K 90 [90, 90, 94, 94, 94] rows. Work measures 34.5 [34.5, 34.5, 35.5, 35.5, 35.5] cm, 13½ [13½, 13½, 14, 14, 14] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 86 [94, 98, 104, 110, 116] sts rem. K 17 [17, 15, 21, 21, 21] rows.

BACK OPENING

Push 43 [47, 49, 52, 55, 58] Ns at left to HP and cont on rem sts for first side.

K 36 rows.

SHAPE SHOULDER AND NECK

Cast off 6 [8, 8, 9, 10, 11] sts at beg of next row, 15 sts at beg of next row, 6 [8, 8, 9, 10, 11] sts at beg of next row and 9 sts at beg of next row. Cast off rem 7 [7, 9, 10, 11, 12] sts.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.

Using MT, K 1 row. Cont in lace patt from Chart 1, K 86 [86, 86, 92, 92, 92] rows. Cont in lace patt from Chart 2, K 3 [3, 3, 1, 1, 1] rows. RC shows 90 [90, 90, 94, 94, 94] and work measures 34.5 [34.5, 34.5, 35.5, 35.5, 35.5] cm, 13½ [13½, 13½, 14, 14, 14] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 86 [94, 98, 104, 110, 116] sts rem. K 29 [29, 27, 33, 33, 33] rows.

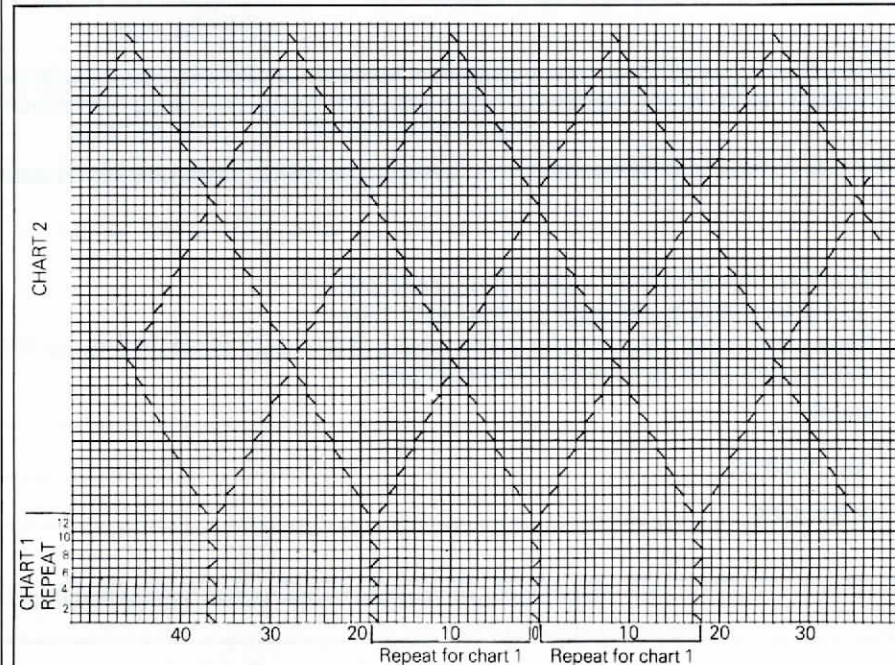
SHAPE NECK

Using a length of MY, cast off centre 16 sts. Using nylon cord, K 35 [39, 41, 44, 47, 50] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next and foll alt row. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 9 [23, 25, 28, 31, 34] sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 6 [8, 8, 9, 10, 11] sts at beg of next and foll alt row. K 1 row. Cast off rem 7 [7, 9, 10, 11, 12] sts.

With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side reversing shapings.



☑ Transfer st to N at right (leave empty N in WP)
☑ Transfer st to N at left (leave empty N in WP)



READ ALL ABOUT IT

First in my review of information and equipment are three videos by Kamalini Trentham of the Machine Knitting and Design Centre, High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN.

One is on Knit Steam and Cut, a 90 minute tape, and two are on the Jones/Brother Ribbers, each approximately 130 minutes long, and all are very informative.

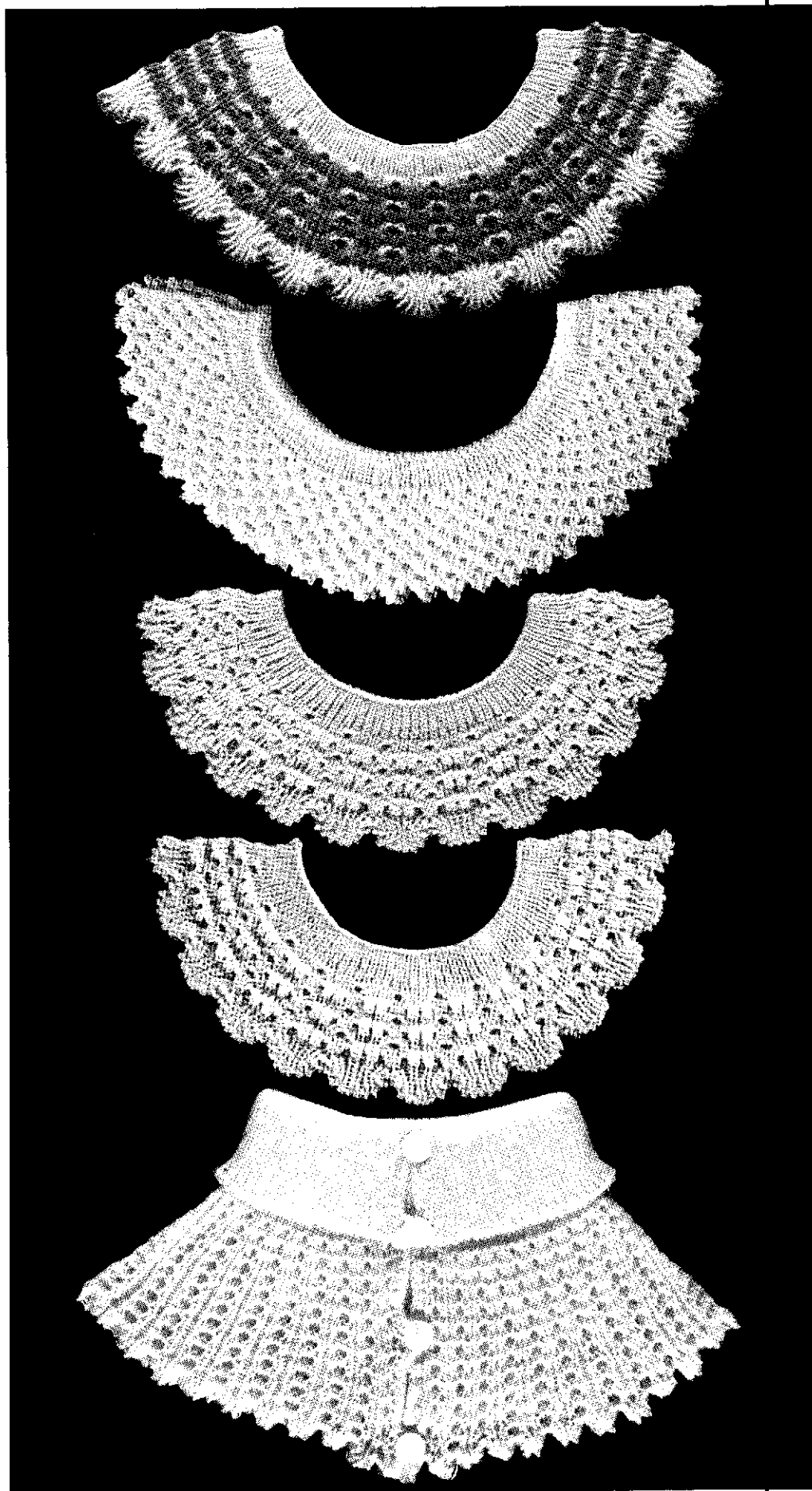
"Knit Steam and Cut" is, as it says in the small text that accompanies the tape, an easy approach to shaping. For those of you who are hesitant about cutting your knitted fabric, this tape provides plenty of reassurance. For those knitters who have tackled cut 'n' sew necklines for years, here is another approach which, with a little practice, is definitely professional, giving the finish we all want to achieve. There is a lot of good advice about steaming, a subject which scares a lot of knitters. The quality of the tape was a little jaded, but the quality of the information second to none.

"Understanding the Ribber" Volume 1 is a 130 minute tape and is excellent, despite a little background noise now and again. From setting up and adjusting the three Jones/Brother ribbers, through all the desired basic techniques, ribs plus manual cast on, and several methods of binding off, Fisherman's rib, button holes, and steaming and measuring, it is clear and comprehensive and has an informative typed text.

Volume II for the Brother Ribber is a 'Creative Approach' and I was so pleased to hear that where the techniques are perhaps a little tedious or impractical, Kamalini says so and offers ideas on a practical line where these techniques could be used. This tape covers double bed punchcard work and racking (not the colour changer) and is very, very good in its presentation. If you are interested then write to the address at the beginning, for further details.

From the same studio, I have received a gauge counter that incorporates all you need in one ruler: A centimetre scale, a 20 stitch and 20 row span, a 40 stitch and 40 row span, and a 60 stitch and 60 row span, so that you may mix and match according to your swatch, or machine. The reading gives the number of stitches and rows to 1 inch, and the typed instructions with the ruler are explicit.

Finally, (for this issue, but I do not doubt that there will be more from this talented teacher) I received a catail brush, like a long



but miniature flue brush, and I hide my head in shame. I would have believed my machines were clean, for I do clean them regularly and thoroughly and once a year have a super-duper clean up with all the needles removed. The catail brush is for cleaning out the needle retaining bar channel, so I removed the retaining bar and pushed the catail brush through and out the other side – and nearly crawled into the channel with shame. The 'Gunge' that came out on that brush... I cleaned it off and then pulled the brush back, and was confronted by more 'gunge'. It took about four pull throughs to clear the channel completely until I was able to see right through to the end. This brush really does the trick, and is an essential part of your machine knitting scene. You might like to remember that the catail brush from the Machine Knitting and Design Centre is the original version, made from robust horse hair. There are some substitutes on the market (which we haven't tried but which are cheaper). Whether or not they will stand up to the use they're bound to get – only time will tell!

From the City and Guilds of London Institute comes a letter of interest to many of you. I quote. "In response to a large number of requests from experts throughout the country, City and Guilds has prepared a 'pilot' scheme leading to a proposed Certificate in Creative Studies: Machine Knitting. The draft syllabus was recently circulated to educational centres currently offering City and Guilds Creative Studies courses, for information and comment."

The letter goes on to say "It is hoped that examinations based on the syllabus may be available for the first time in May/June 1990. Further details may be obtained from Division 23, City and Guilds London Institute, 46 Britannia Street, London WC1X 9RG."

Now, is that not fantastic? Having at last gained some recognition that machine knitting is worthy of a City and Guilds examination Certificate? Do please support this scheme. Many of you over the years have been wanting to not only further your skills, but have them recognised by an examining body – now is your chance, go for it! "Read All About It" will not only be about new books and equipment and information.

Newcomers to machine knitting often ask me for advice on what to buy to get started. At times my heart sinks after a phone call from a beginner who has bought equipment, sometimes over a thousand pounds worth, and is at a loss where to start, and dismayed at the prospect of spending more. So... good reliable 'oldies' will be reviewed here also, and first and foremost has got to be Mary Weaver's "Machine Knitting Technology and Patterns" which covers Japanese machines and

some information on the Duomatics and the Superba peg-box machine. The Toyota machine mentioned is the 787, to Toyota owners would need to follow the Jones/Brother instructions, remembering that where it says Part buttons, on the Toyota it is Empty.

This book tells newcomers all they need to know and includes patterns to lead them on to a new technique. It is easy to read and contains a wealth of information. Although this book contains information about the Duomatic, two more comprehensive books on the Duomatic are available by Mary Weaver, "The Passap Duomatic" (written for the Duo 5 Pink Passap) which leads one through all you need to know before using the Deco and Colour changer, and the second book, "Duomatic Knitting", follows on with the Deco and Colour changer. So much advice and help from one author means that I cannot imagine machine knitting life without Mary Weaver – yet I often find beginners who have never been told of the books when purchasing their machines.

A life saving, or should I say nail and knuckle saving gadget for Duomatic owners is the Passap aligning tool. I was not the only Duomatic owner to be recognised by broken thumb nails and goudged knuckles, but since discovering this tool life has been less painful! It is available from Mrs. J. Coy, 7 Petrel Close, Swanlow Park, Winsford, Cheshire CW7 1LB, price £4.95 inclusive of p & p with a 12% discount for 10 or more. I gather some clever New Zealander came up with the idea. The text and photographs show its various uses with the pushers, beginning with how to bring them out of and returning them to the blocking rail with such ease it is unbelievable. It also, as its name suggests, aligns them in working position. Do join me in having respectable thumb nails and knuckles!

Finally, from Inspiration, 3 Wordsworth Road, Abingdon, Oxon OX14 5NY have come patterns of two sets of collars, sets 1 & 2 for Duomatics and Sets 1 & 2 for Japanese machines – and they are beautiful. If you are only thinking in terms of adorning your knitwear, forget it. These collars could adorn the simple black dress or evening wear as well. From Barbara Scarrott and Christine Eccles, machine knitters for about 10 years, the photo-copied booklets are £1.75 each including p & p and really made me want to knit. These two knitters also offer postal tuition courses for Duomatics and Japanese machines, but I do not know how the courses are graded. For further information write to them at the above address.

I hope there has been something that I have written about which will make you think it is just for you. More goodies next time.

Ann Taylor

SLEEVES

Push 68 [74, 74, 78, 78, 82] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 7 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 102 [108, 108, 112, 112, 116] sts. K 4 [4, 10, 10, 18, 18] rows. RC shows 124 [124, 130, 130, 138, 138] and work measures 37.5 [37.5, 39, 39, 41.5, 41.5] cm, 14 3/4 [14 3/4, 15 1/2, 15 1/2, 16 1/4, 16 1/4] in.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 [2, 2, 2, 2, 3] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 44 [42, 42, 46, 46, 44] sts rem.

1ST SIZE

K 3 rows. Dec 1 st at each end of next and foll 4th row.

4TH AND 5TH SIZES

K 3 rows. Dec 1 st at each end of next row.

ALL SIZES

40 [42, 42, 44, 44, 44] sts. K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MT-5/MT-5 and MY, cast on 57 [59, 59, 63, 63, 65] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Using MT-3/MT-3, K 1 row. Using MT-2/MT-2, K 1 row. Using MT-1/MT-1, K 10 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [59, 59, 62, 62, 65] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on

and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 68 [74, 74, 78, 78, 82] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECK EDGING

Join shoulder seams.

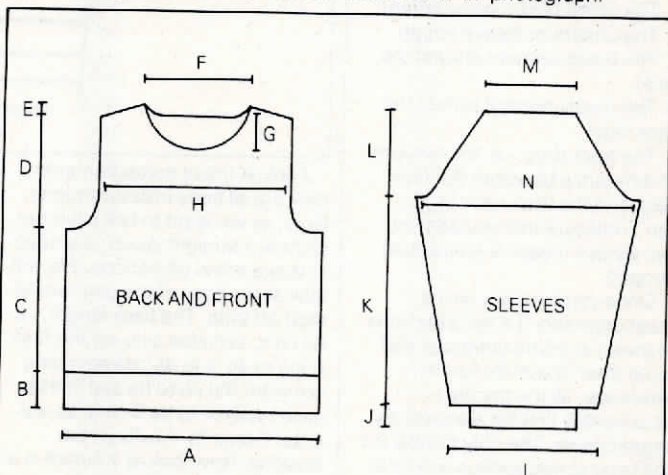
Push 3 Ns to WP. With P side facing, pick up 3 sts from left side of back neck edge and place on to Ns. Using MT and MY, K 8 rows. * Pick up next 3 sts from neck edge and place on to same Ns. K 8 rows. Repeat from * around neck edge. Pick up last 3 sts from neck edge and place on to same Ns. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Gather cast off edge of sleeve and set in. Join side and sleeve seam. Work 1 row of double crochet and 1 row of crab stitch (double crochet worked from left to right) along both edges of back opening. Crochet three buttonloops along left edge of back opening. Sew on buttons. Embroider flowers using lazy daisy stitches and back stitch as shown in photograph.



- A = 47.5 [50.5, 53, 55.5, 58, 60.5] cm
- B = 7 cm
- C = 27.5 [27.5, 27.5, 28.5, 28.5, 28.5] cm
- D = 20.5 [20.5, 20.5, 22.5, 22.5, 22.5] cm
- E = 1 cm
- F = 20 cm
- G = 8 cm
- H = 35.5 [39, 40.5, 43, 45.5, 48] cm
- I = 28 [30.5, 30.5, 32.5, 32.5, 34] cm
- J = 4 cm
- K = 37.5 [37.5, 39, 39, 41.5, 41.5] cm
- L = 16 [16, 16, 17.5, 17.5, 17.5] cm
- M = 16.5 [17.5, 17.5, 18, 18, 18] cm
- N = 42.5 [45, 45, 46.5, 46.5, 48] cm

SINGER SPECIAL

Those of you with a good memory may remember me digressing at length on my favourite "woolly pully" made from a fleece grown by Bluebell, a Jacobs ewe from Norfolk. I told you all about the spinning process and how much the yarn changed when the tension square was washed and all the "natural debris" – lanolin, twigs, etc., was removed. What was left was a really warm, dense and soft fabric ideal for a heavy outdoor sweater, the only trouble being that the wool was in varying quantities in 3 different colours and there wasn't a pattern, so off to find pencil, paper, tape measure and calculator and make one up.

It's not nearly as difficult to make up your own pattern as it looks and there are lots of books on designing available from your local library, but if you haven't tried before don't try to make up a complicated shape on your first attempt. Drop sleeves are still very fashionable and make for a very, very easy jumper to calculate. Slash necks are even easier. All you need is a few minutes and a little bit of imagination and away you go.

Before anything else you need some basic body measurements and you may well need a little assistance from someone else to get them all. The measurements you need are:

1. The back length
2. The width/bust measurement
3. The underarm sleeve length
4. The measurement around the wrist
5. The measurement across the back neck
6. The neck drop, i.e. the amount of difference between the front neck and the back neck (if you can't measure this yourself you can always measure an existing jumper).

Once you have got all the measurements it's not a bad idea to invest in a little notebook and write them down for future reference; all the people I occasionally knit for are carefully logged down. The only trouble is I still have to ring various mums to check children's measurements – they have this unfortunate habit of growing in all directions between one birthday and the next.

The measurements which I am using in this pattern are as follows:

Back length	– 60 cms
Width/bust	– 87 cms
Sleeve	– 48 cms
Wrist	– 18 cms
Back neck	– 15 cms
Neck Drop	– 7 cms

(As I explained in the last article I am 6' tall but only a size 12 dress – as my brother poetically puts it –

a long streak of nothing.)

The next thing to do is to decide on the shape of your garment. In

this case it's a drop sleeve, round neck sweater so there are only four basic pieces – the back, the

front and two sleeves. The next thing is to draw them all out.

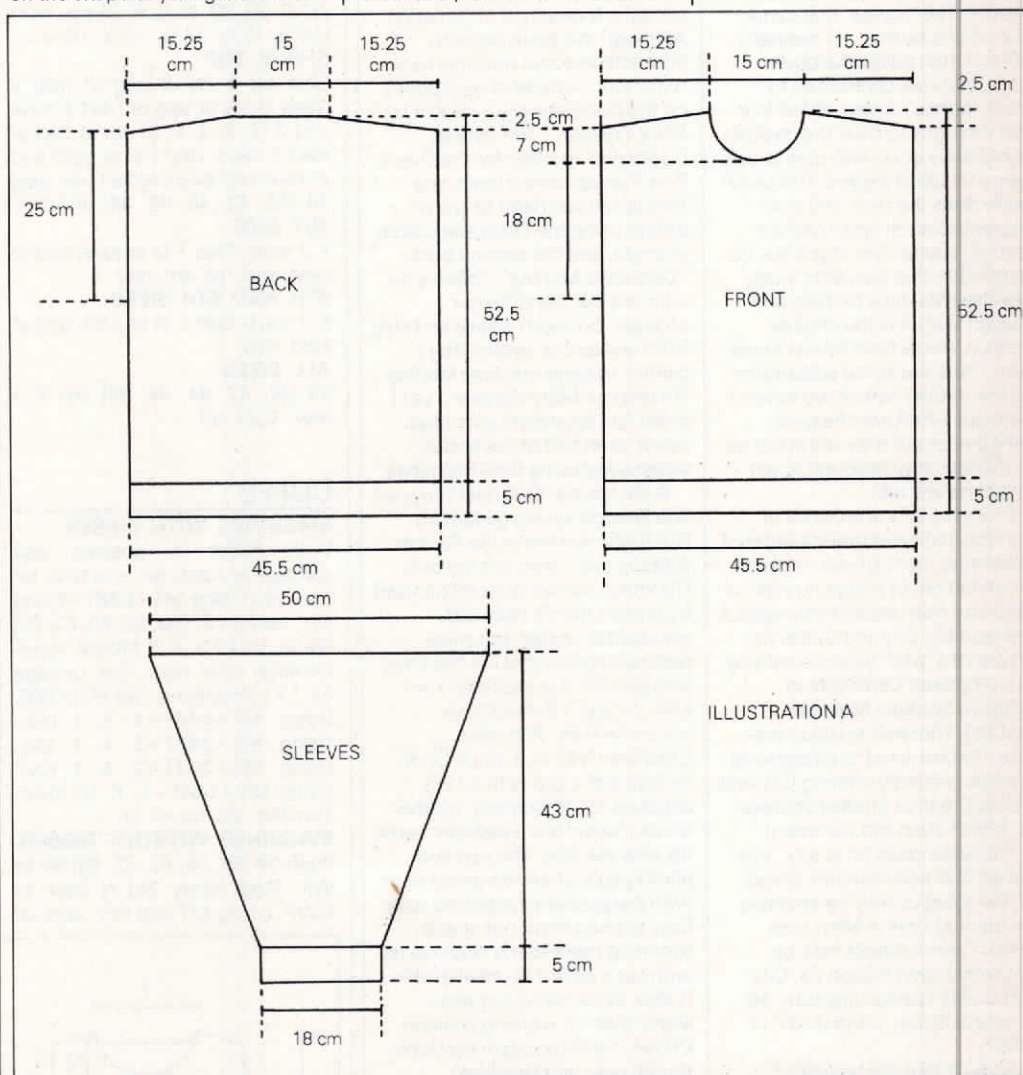


ILLUSTRATION A

Look at these measurements – they are all body measurements. Now, as we want to knit a jumper and not a straight jacket, we need to make a few alterations. We will look at the back of the garment to start off with. The back length, i.e. 60 cms, includes a rib, so the first thing to do is to decide how long we want the rib to be and in this case I want it to be 5 cms, so we enter 5 cms by the rib on the drawing. Now look at yourself in a mirror, your shoulders slope downwards don't they? On an adult this slope is about 1" or 2.5 cms in depth, so this needs to be taken into account as well. Note down the depth of the slope on the drawing. The total back length was 60 cms – from this we have to subtract 2.5 cms for the shoulder slope and 5 cms for the rib so the result is 52.5 cms and this is then entered on the drawing as shown.

The body measurement around the bust was 87 cms but in order to allow breathing a few

centimetres have to be added to this measurement. Normally on this size sweater 5 cms is sufficient, so the measurement now becomes 92 cms. If this measurement is divided by 2 this will give you the width across the back of the jumper, i.e. 45.5 cms and this is entered on the drawing. (If you want to make one of the big, baggy jumpers which are all the rage at the moment just add a few more inches – it's quite easy really isn't it!)

To work out the width across each shoulder enter the back neck measurement on the drawing. Subtract the back neck measurement from the width of the jumper, i.e. 45.5 minus 15 equals 30.5 cms. Divide this by 2 (as there are two shoulders) and this gives you 15.25 cm. Enter this measurement on the chart.

The last measurement to be entered is the depth of the armhole. This is very much a matter of personal preference as some people like more space

around the armhole than others but in this particular instance the depth of the armhole is 25 cms and this should be entered on the drawing as shown.

The measurements are identical for the front of the jumper and the only other measurement to be added at this stage is the neck drop – in this case 7 cms.

The top of the sleeve is very easy to calculate. The armhole depth was 25 cms so all we have to do is double it to give us 50 cms and that measurement is entered on the chart. The wrist measurement was 18 cms so this can be entered on the drawing. The last measurement is the length of the sleeve and in this case it is 48 cms, 5 cms of which has to be deducted for the rib so that the length becomes 43 cms and this is entered on the drawing as shown.

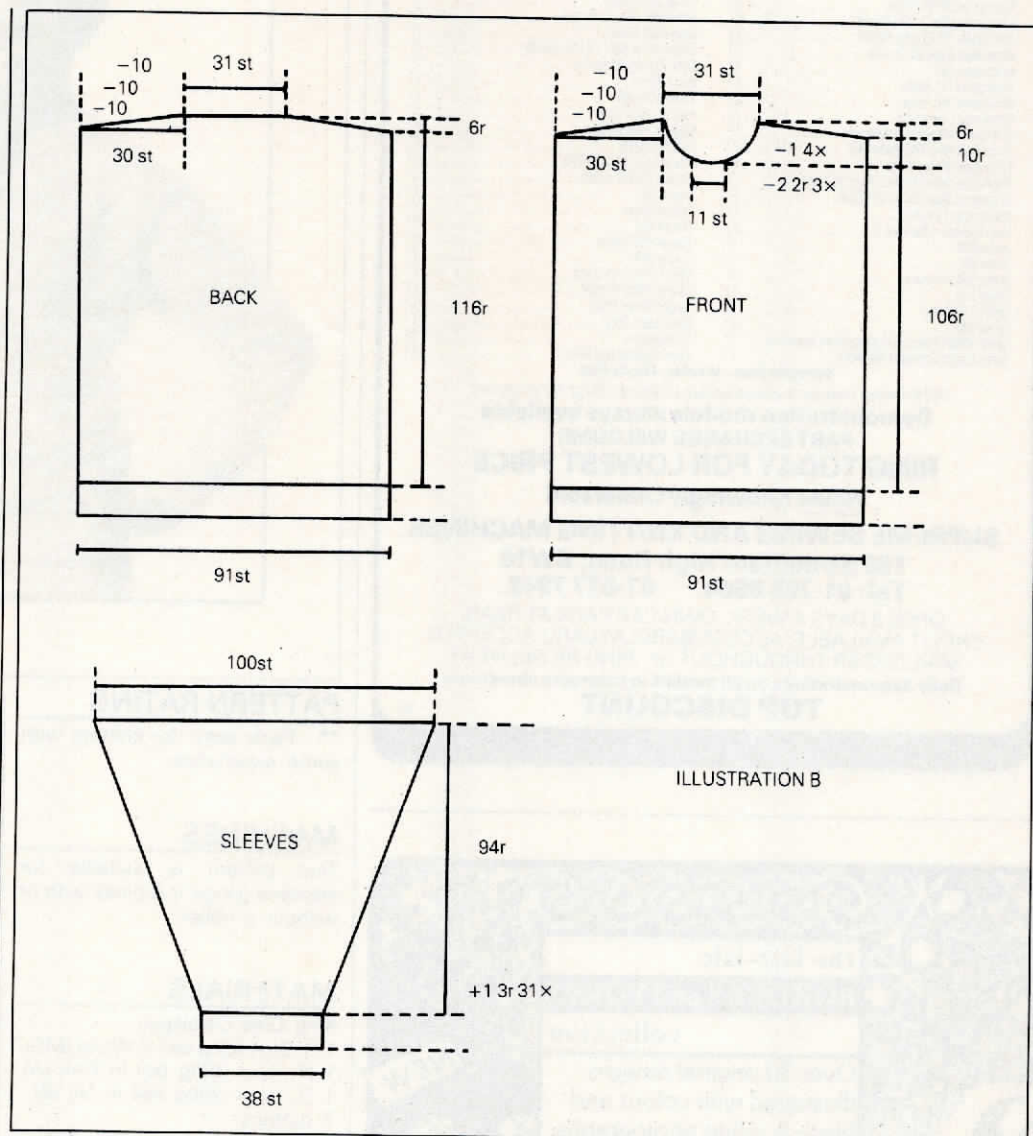
Now all the measurements are complete and it's time to turn them into rows and stitches. This

is very simple. First of all go back to your tension square and work out how many rows and stitches there are in 10 cms. In this case the tension square (after washing) gave me 22 rows and 20 stitches to 10 cms. The easiest way to turn a measurement into rows or stitches is to divide it by 10 and then multiply it by the number of rows or stitches to 10 cms on the tension square. For example – the back width of the garment measures 45.5 cms, divide this by 10 to give 4.5 cms and multiply it by 20 (the number of stitches to 10 cms on the tension square) and the answer is 91, so 91 stitches are required. The measurement to the shoulder, excluding the rib, is 52.5 cms. Divide 52.5 by 10 which gives you 5.25, and multiply this by 22 (the number of rows to 10 cms on the tension square) and the result is 115.5. As the carriage normally starts and ends on the right of the bed the number can either be put up or down to the next even whole number. In this case the number goes up to 116 so that there are 116 rows to be knitted to the shoulder including the rib. If the number had been 114.5 then it would have been reduced in number to 114.

Once all the numbers have been converted then there are four things left to work out – the number of rows for the rib, the shoulder shaping, the neck shaping, and the sleeve shaping. The number of rows for the rib is very easy – knit a tension square in rib and measure it (don't forget to wash it before measuring it if you washed your main tension square before measuring that or you may distort the result).

The second is still quite easy and just needs a little bit of maths. The shoulder drop on the garment is 2.5 cms which equals 5.5 rows which to the even whole number is 6 rows. The shoulder equals 15.2 cms which equals 30.05 sts or 30 stitches to the nearest even whole number, so in order to shape the shoulder we have to cast off 30 stitches over 6 rows but remember that you can only cast off on the three rows where the carriage is at the shoulder edge of the knitting. If we divide 30 by 3 then the result is 10 so the shaping is made by casting off 10 stitches at the shoulder edge on alternate rows once the row counter has reached 116 (the number of rows to the shoulder).

Now there is one thing to check – add up the number of stitches on each shoulder and across the back neck. The shoulders equal 30 stitches each and the back neck also has 30 stitches, giving a grand total of 90 stitches, but the



number of stitches we cast on was 91. If you have an odd stitch left like this just add it into the back neck so that the measurement becomes 31 stitches.

Before we carry on to the next shaping, can I just point out that it is pure luck that the shoulder shaping worked out so neatly. Let's suppose that there had been 32 stitches to dispose of on the shoulder shaping over 6 rows (remember, only 3 decrease rows). 32 divided by 3 equals 10 with 2 remaining. In this case the two extra stitches need to be taken into account so that they can be added in to two rows; the shoulder shaping therefore becomes minus 11, minus 11, minus 10 on the decrease rows.

To return to the jumper – the neck shaping. We have 31 stitches and 16 rows for the neck shaping. Divide the 31 stitches into 3 parts, again ending up with an odd stitch which can be added to the centre. This gives us 11 stitches to be cast off at the

centre of the knitting. The remaining 20 stitches are to be cast off evenly on both sides and we therefore have 10 stitches to lose on each side of the shaping. Generally speaking the shaping of the neck is completed by the time two-thirds of the rows left for the neck shaping have been completed, in this case by the time we have completed 10 rows. Half the stitches should be lost during the first third of the neck and as decreases are normally carried out when the carriage is on the neck edge this only leaves three rows for decreasing in the first third. Two stitches should be cast off at the neck edge on alternate rows, this uses up six rows which leaves us four remaining. One stitch can be cast off at the neck edge on the following four rows. The remaining rows can be knitted straight.

One thing I have forgotten to mention is the row on which the neck shaping starts. The total number of rows on the back =

$116 + 6 = 122$ (the 6 is from the shoulder shaping). The neck requires 16 rows. $122 - 16 = 106$ so the neck shaping starts on row 106.

The last thing of course is the sleeves. The number of stitches at the beginning of the sleeve is 38 and at the top of the sleeve is 100. Subtract 38 from 100 and the result is 62; divide this number by two as increases are carried out on both sides of the knitting for sleeves, so there are 31 increases up the sleeve. The number of rows for the sleeve (excluding the rib) is 94; divide 94 by 31 and the result is 3.03; the increases should therefore be made at each end of every third row until the correct number of stitches has been reached and then the knitting continued straight until the correct number of rows has been reached.

Right – so there you are, one pattern and all your own work. Happy Knitting.

Lydia Spenceley

Summer MADNESS SALE

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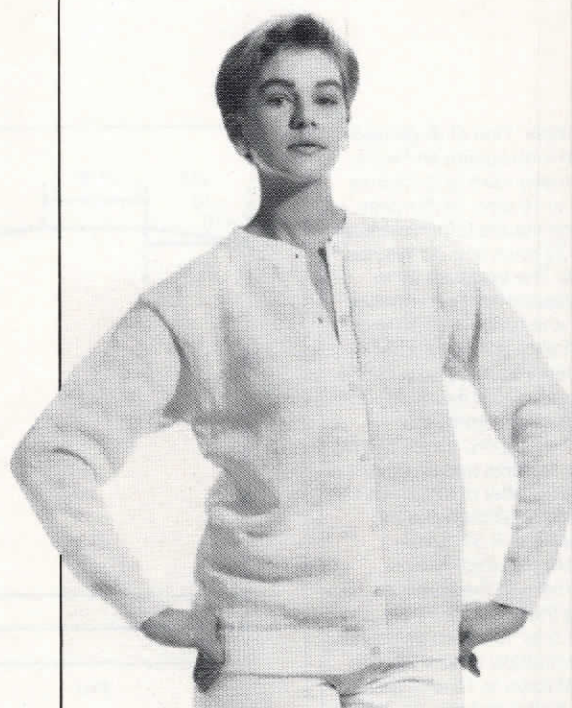
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2 FLOWER CARDIGAN



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

King Cole Coralspun.
1 [1, 2] x 300g ball in White (MC).
1 [1, 1] x 300g ball in Pink (A).
1 [1, 1] x 300g ball in Nil (B).
7 buttons.

Coralspun is 85% minimum Acrylic, 15% other fibres. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 105 [117, 129] cm, 41¼ [46, 50¾] in.
Length to shoulder 66 cm 26 in.
Sleeve seam 47.5 cm, 18¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.
Two colour Fair Isle rows should be knitted with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN

K 11 rows MC/B, 10 rows MC/A and 5 rows MC only (st st). These 26 rows form patt.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 80 [89, 98] Ns at left and right of centre 0 to WP. 160 [178, 196] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting.

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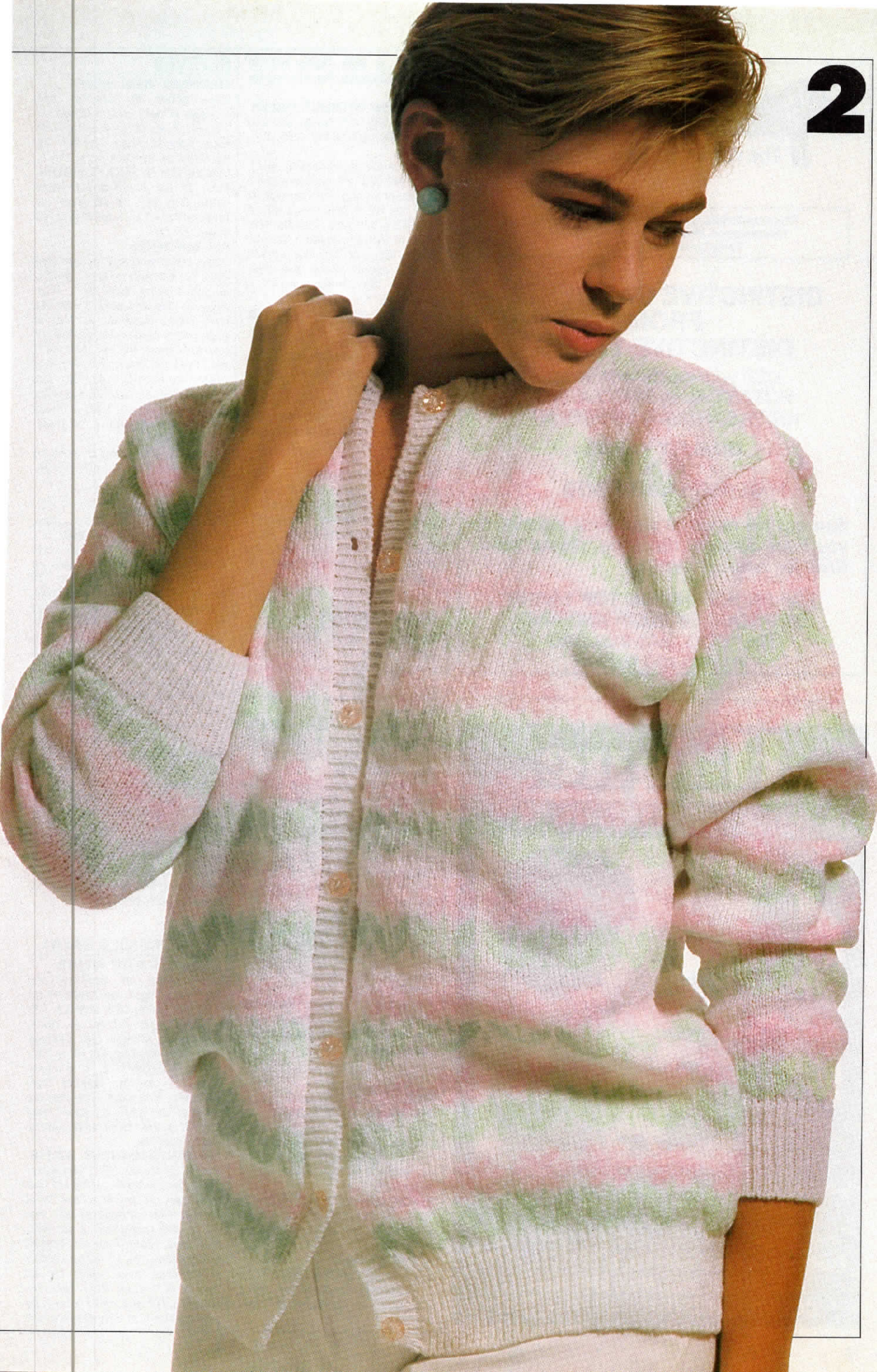
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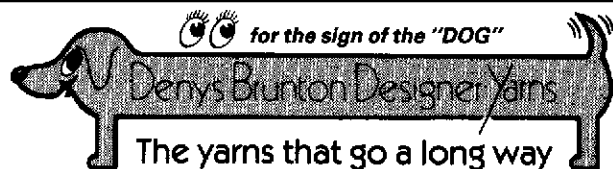
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Set RC at 000. Using MT-6/
MT-6, K 29 rows. Transfer sts for
st st *

MACHINES WITHOUT RIBBER
Push 79 [88, 97] Ns at left and
right of centre 0 to WP. 158 [176,
194] Ns.

* Push every 3rd N back to NWP.
Using MT and WY, cast on and K a
few rows ending with carriage at
right. Set RC at 000. Using MT-2
and MC, K 55 rows. Push Ns from
NWP to WP and make a hem by
placing loops of first row worked
in MC evenly along the row.
Unravel WY when work is
completed *

Inc 1 st at each end. 160 [178,
196] sts.

ALL MACHINES

Insert punchcard and lock on first
row. Set carriage for patt. Set RC
at 000. Using MT, K 1 row.
Release card and cont in Fair Isle
patt. K 148 [148, 144] rows. RC
shows 149 [149, 145] and work
measures 41.5 [41.5, 40.5] cm,
16½ [16½, 16] in.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2
rows. 140 [158, 176] sts. K 102
[102, 106] rows. RC shows 253
and work measures 66 cm, 26 in.
Place marker between sts 23 and
24 at left and right of centre 0.
Cast off.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Push 80 [89, 98] Ns at
right of centre 0 to WP. Work as
for back from * to *

MACHINES WITHOUT RIBBER
Push 80 [89, 98] Ns at right to WP.
Work as for back from * to *

ALL MACHINES

** Insert punchcard and lock on
first row. Set carriage for patt. Set
RC at 000. Using MT, K 1 row.
Release card and cont in Fair Isle
patt. K 148 [148, 144] rows. RC
shows 149 [149, 145] and work
measures 41.5 [41.5, 40.5] cm,
16½ [16½, 16] in. K 1 row extra
for left front.

SHAPE ARMHOLE

Cast off 10 sts at beg of next row.
70 [79, 88] sts. K 74 [74, 78] rows.
29 rows less have been worked to
shoulder than on back.

SHAPE NECK

Cast off 6 sts at beg of next row.
Dec 1 st at neck edge of every
row until 47 [56, 65] sts rem. K 11
rows. Cast off **

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Push 80 [89, 98] Ns at left
of centre 0 to WP. Work as for
back from * to *

MACHINES WITHOUT RIBBER
Push 80 [89, 98] Ns at left of
centre 0 to WP. Work as for back
from * to *

ALL MACHINES

Work as for right front from ** to
** reversing shapings by noting
alteration in number of rows
worked.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Push 38 Ns at left and 37
Ns at right of centre 0 to WP. 75
Ns. Work as for back from * to *

MACHINES WITHOUT RIBBER
Push 37 Ns at left and right of
centre 0 to WP. 74 Ns. Work as
for back from * to *. Inc 1 st at left
edge. 75 sts.

ALL MACHINES

Insert punchcard and lock on first
row. Set carriage for patt. Set RC
at 000. Using MT, K 1 row.
Release card and cont in Fair Isle
patt. Shape sides by inc 1 st at
each end of next and every foll 5th
row until there are 141 [141, 117]
sts, then on every foll 4th row
until there are 145 [145, 151] sts.
K 5 rows. RC shows 175 and work
measures 47.5 cm, 18¾ in. Place
marker at each end. K 14 rows.

SHAPE TOP

Cast off 6 sts at beg of next 14
rows. Cast off rem 61 [61, 67] sts.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Using MC, cast on 135
sts in 1x1 rib. K 5 tubular rows.
Carriage is at right. Set carriage
for 1x1 rib knitting. Set RC at 000.
Using MT-6/MT-6, K 12 rows.
Transfer sts for st st. Using MT, K
1 row. Using WY, K a few rows
and release from machine.

MACHINES WITHOUT RIBBER
Push 134 Ns to WP. Push every
3rd N back to NWP. Using MT and
WY, cast on and K a few rows
ending with carriage at left. Set
RC at 000. Using MT-1 and MC,
K 6 rows. Using MT-2, K 11
rows. Using MT-1, K 6 rows.
Push Ns from NWP to WP and
make a hem by placing loops of
first row worked in MC evenly
along the row. Unravel WY when
work is completed. Using MT, K 1
row. Using WY, K a few rows and
release from machine.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Using MC, cast on 179
sts in 1x1 rib. K 5 tubular rows.
Carriage is at right. Set carriage
for 1x1 rib knitting. Set RC at 000.
Using MT-6/MT-6, K 6 rows.
Make 7 evenly spaced but-
tonholes. K 6 rows. Transfer sts
for st st. Using MT, K 1 row. Using
WY, K a few rows and release
from machine.

MACHINES WITHOUT RIBBER
Push 179 Ns to WP. Push every
3rd N back to NWP. Using MT and
WY, cast on and K a few rows
ending with carriage at left. Set
RC at 000. Using MT-2 and MC,
K 6 rows. Make 7 evenly spaced
buttonholes. K 11 rows. Make
buttonholes over same Ns as
before. K 6 rows. Push Ns from
NWP to WP and make a hem by
placing loops of first row worked

in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

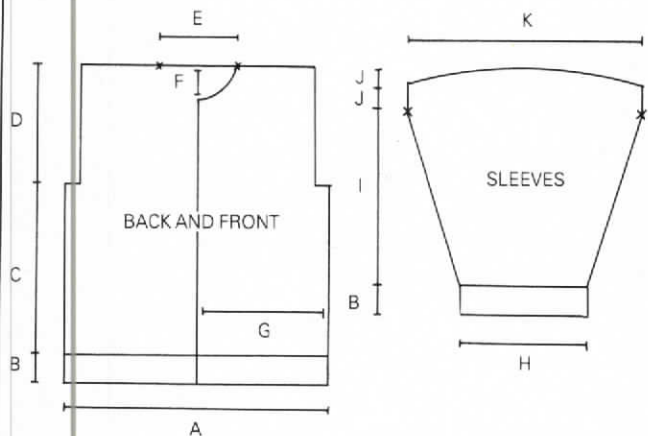
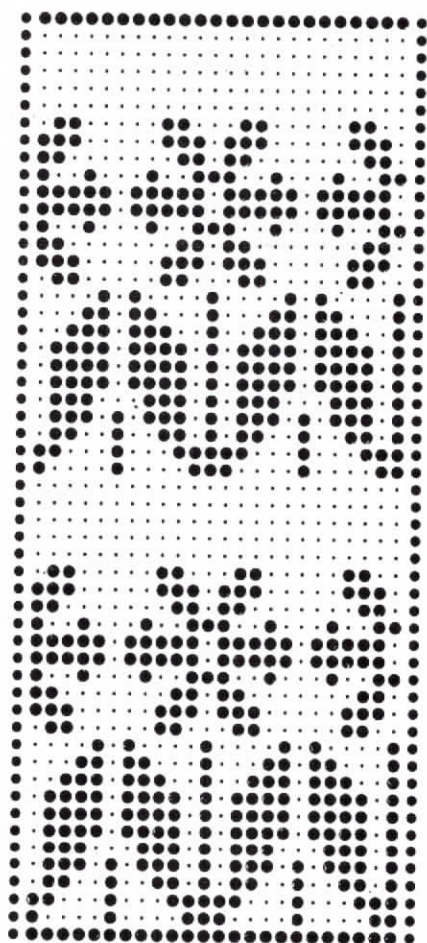
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts on back and fronts. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Pin button and buttonhole bands into position and backstitch as for neckband. Finish buttonholes. Sew on buttons.

MACHINES WITHOUT RIBBER
Neaten open ends of bands.



A = 53 [59, 65] cm
B = 6 cm
C = 35.5 [35.5, 34.5] cm
D = 24.5 [24.5, 25.5] cm
E = 15 cm
F = 7 cm
G = 26.5 [29.5, 32.5] cm
H = 25 cm
I = 41.5 cm
J = 3.25 cm
K = 48 [48, 50] cm

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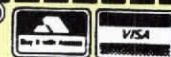
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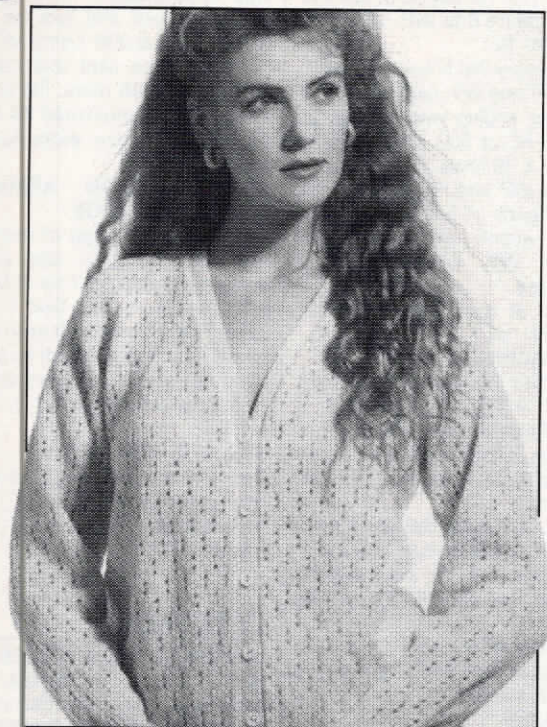
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3



3 LACE RAGLAN CARDIGAN



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

King Cole Coralspun.
2 [2, 2, 2] x 300g balls in Sky Blue (MY).
6 buttons.

Coralspun is 85% minimum Acrylic, 15% other fibres. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 99 [108, 117, 126] cm, 39 [42½, 46, 49½] in.

Length to back neck 60 [61.5, 63, 63.5] cm, 23¾, [24¼, 24¾, 25] in.

Sleeve seam 45.5 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 44 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card as shown before starting to knit.

Toyota KS901 owners should reverse the Jones/Brother punchcard before starting to knit.

ELECTRONIC MACHINES

Fill in the pattern card before starting to knit.

MACHINES WITHOUT PUNCHCARD

Work from chart.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 68 [74, 80, 86] Ns at left and right of centre 0 to WP. 136 [148, 160, 172] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/

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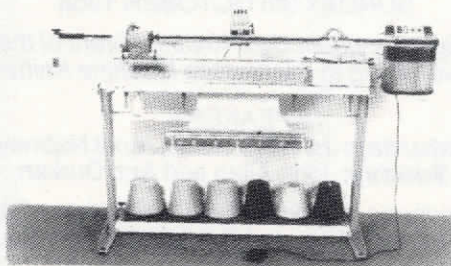
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◀ 19

MT-5, K 26 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 67 [73, 79, 85] Ns at left and right of centre 0 to WP. 134 [146, 158, 170] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

Inc 1 st at each end. 136 [148, 160, 172] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. K 146 rows. RC shows 148 and work measures 38.5 cm, 15 1/4 in.

SHAPE RAGLAN ARMHOLES

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 36 [42, 54, 70] sts rem.

3RD AND 4TH SIZES

Dec 1 st at each end of every row until 42 sts rem.

ALL SIZES

Cast off.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 68 [74, 80, 86] Ns at right of centre 0 to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 68 [74, 80, 86] Ns at right of centre 0 to WP. Work as for back from * to *.

ALL MACHINES

** Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. K 146 rows. RC shows 148 and work measures 38.5 cm, 15 1/4 in. K 1 row extra for left front.

SHAPE RAGLAN ARMHOLE AND FRONT EDGE

Dec 1 st at left edge of next and every foll 5th row, and at the same time, cast off 3 sts at beg of next row. K 1 row. Dec 1 st at raglan edge of every alt row until 9 [4, 10, 16] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 [1, 7, 15] sts rem.

3RD AND 4TH SIZES

Dec 1 st at raglan edge on every row until 1 st rem.

ALL SIZES

Fasten off **.

LEFT FRONT

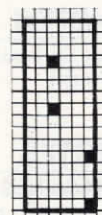
MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 68 [74, 80, 86] Ns at left of centre 0 to WP. Work as for back from * to *.

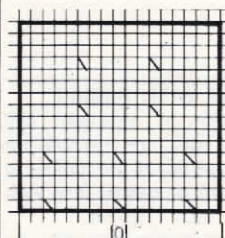
MACHINES WITHOUT RIBBER
Push 68 [74, 80, 86] Ns at left of centre 0 to WP. Work as for back from * to *.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.



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Repeat Repeat
Transfer st to adjacent N at left (leave empty N in WP)

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 33 Ns at left and 32 Ns at right of centre 0 to WP. 65 Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 33 Ns at left and 32 Ns at right of centre 0 to WP. 65 Ns. Work as for back from * to *.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 123 [105, 105, 85] sts, then on every foll 5th row until there are 125 [129, 129, 133] sts. K 4 [3, 3, 3] rows. RC shows 180 and work measures 45.5 cm, 18 in.

SHAPE RAGLAN TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st at both ends of every alt row until 35 [31, 19, 19] sts rem, then on every row until 15 sts rem. Cast off.

FRONT BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 5 rows.

* Counting from left edge, make a buttonhole over sts 7 and 8. K 32 rows. Rep from * 4 times more. Make another buttonhole over

same sts as before. K until strip, when slightly stretched, fits up right front edge, across top of right sleeve, across back neck, across top of left sleeve and down left front edge.

Cast off.

MACHINES WITHOUT RIBBER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 5 rows.

* Counting from both edges, make buttonholes over sts 4, 5 and 6. K 32 rows. Rep from * 4 times more. Make buttonholes over same sts as before. K until strip when slightly stretched fits up right front edge, across top of right sleeve, across back neck, across top of left sleeve and down left front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan, side and sleeve seams.

MACHINES WITH RIBBER

Sew front band into position.

MACHINES WITHOUT RIBBER

Fold front band in half lengthways and sew in position. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons.

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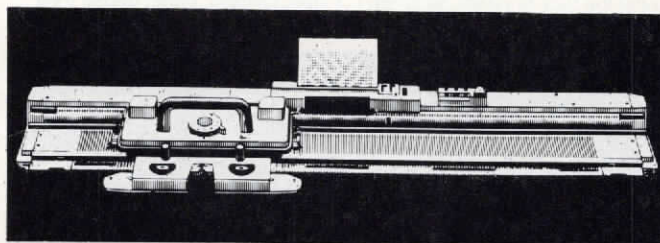
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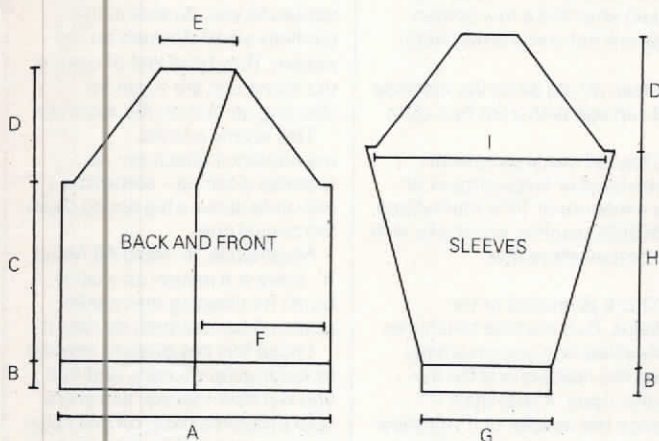
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KNITMASTER



A = 50 [54.5, 59, 63.5] cm
B = 5 cm
C = 33.5 cm
D = 21.5 [23, 24.5, 25] cm
E = 13 [15.5, 15.5, 15.5] cm
F = 25 [27.25, 29.5, 31.75] cm
G = 24 cm
H = 40.5 cm
I = 46 [47.5, 47.5, 49] cm

KNITMASTER CORNER

It would appear from letters and phone calls we've received, some Knitmaster owners are feeling left out on a limb with their machines. If this is so, you now have a chance to sort yourselves out and write to me with your knitting problems at Machine Knitting Monthly, Weir House, 62 King Street, Maidenhead, Berkshire SL6 1EQ. If you do not wish your name to be mentioned, do please say so in your letter, otherwise your name and town may be given. Whichever way, your problem will be shared and I will do my best to give an answer; that way all Knitmaster owners will benefit. Likewise if you have a helpful tip, do please pass it on via this column and hopefully, it will help another reader.

There are many, many pre-punchcard Knitmaster machines still going strong, some owners refusing to part with them when they have acquired the latest model, so we should be able to cover a wide range. So please, get cracking and put pen to paper.

One query that has arisen time and time again in classes has been the tuck brushes on the 326 model. I think where these machines have been bought second-hand, the tuck brushes have often been missing from the tool box and people wonder should they buy some or knit without. I had a 326 when the machine first came out and indeed still had it till about three years ago – and the tuck brushes remained in the toolbox all those years. I found if the work was evenly weighted, I did not need the tuck brushes. This was a great relief to me because I had previously had a 321 and was always getting the yarn twisted round the tuck brushes, so when I acquired a 326 I left well alone!

Eventually I acquired a 360 and promptly left the tuck brushes out of work, so if you have been having problems with yarn tangling up, try knitting without those two brushes in use, and see if it makes a difference.

I see the Zippy de luxe has the same tuck lever and brushes as the 321 and I do not bring them forward as instructed for tuck stitch – but again, I make sure the work is evenly weighted. What I have noticed in using this machine is that I must use the claw weights on all knitting. If some of you are saying 'but I always use the claw weights', after years of knitting I confess to seldom using mine – till I used the Zippy de luxe that is. I found that at about Tension 7 the stitches bobbed up off the needles and occasionally the carriage slipped across a few stitches, but using the weights stopped this problem.

The question that always arises in class concerns the Russel levers. These are the levers marked I and II at the front of the carriage. They control the Hold Position and knitting back facility and perform one of the most important functions on the machine. The wail 'it's all come off on the floor', nine times out of ten is because the knitter does not understand these levers. The easiest way to remember what they do is:

When on I – the levers jut forward and the needles in D position stay forward. When on II – the levers are back and the needles in D position knit back.

They do not affect the needles knitting in B position. Please – no more accidents with the Russel levers.

New knitters – and some not so new knitters, either douse their machines with oil, or ignore the



whole procedure of maintenance. If your machine is new from the shop and you have just set it up, oil the carriage rail and the front rail on the needle bed. There are instructions showing exactly where to oil in the instruction book, brief I grant you – they are for all makes of machines – but there!

If after reading this you have been struggling to learn on a new machine and have not yet oiled it, try it now, you will be amazed at the difference. Whether it's new or second hand, you have spent quite a lot of money for a piece of equipment that will stand you in good stead for years, properly looked after and a few golden rules will not come amiss here.

1. Clean off old oil on the machine and carriage with a lint free cloth.

2. Clean all metal parts with methylated or surgical spirit or use a mixture of 10% methylated with 90% paraffin, and shake well in a bottle before use.

3. Check all latches of the needles. Run the little brush that is supplied with your machine along the needles and flip the latches open. If they stick – change the needle, or it will show on your knitting as little tufts or tucks all the way up – and guess how I found that out!

4. Remove the brushes on the sinker plate using a Phillips screwdriver, and if there are any little felt rings underneath the brushes, throw them away. They will be felted up yarn and fluff. Replace the brushes after cleaning out any fluff and whiskers of yarn from them. Never pull out a bristle – cut it off if it is splayed up.

5. Wipe with spirit and oil solution under the carriage after you have first brushed out any fluff. I have bought cheap paint brushes from the market for cleaning my machine – about 50 pence for four brushes. They are no good for painting, but fine for cleaning the machine.

Finally, when you have the Hoover out, just run the nozzle of it over the needle bed, and along the needle strip, this will help keep the fluff from lodging. At this point in class someone always pipes up that they have an upright model cleaner and no attachments – every class has an awkward one! However, if this applies to you, do look at the cordless small cleaners on the market, they have lots of uses in the home and are super for cleaning up fluff on the machine.

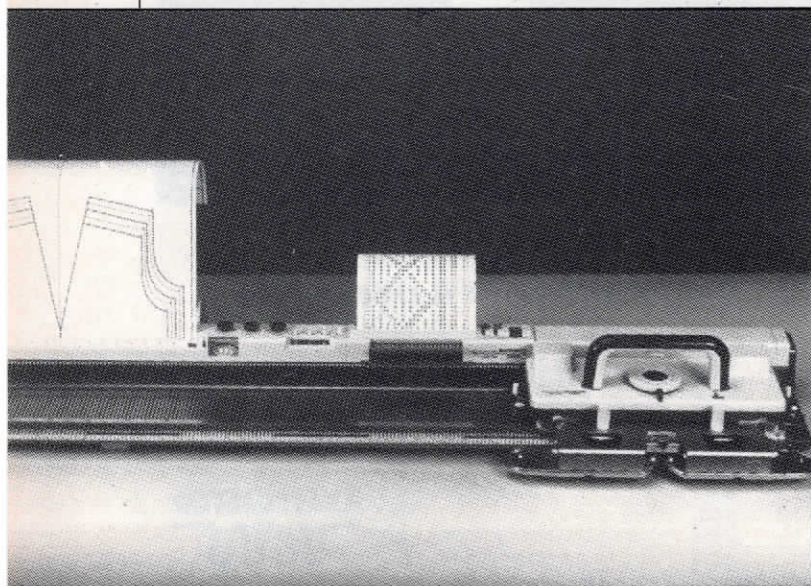
This is only a small maintenance check list – a monthly clean up – sometime I will write about a big spring clean, the annual one.

Meanwhile, in 'Read All About It', there is a review on a catail brush for cleaning the needle retaining bar channel; do read it.

I hope this has been of interest to Knitmaster owners, and that you will now feel you can share your problems here, on this page. However trivial they may seem to you, to someone else they could be a major disaster!

See you next month.

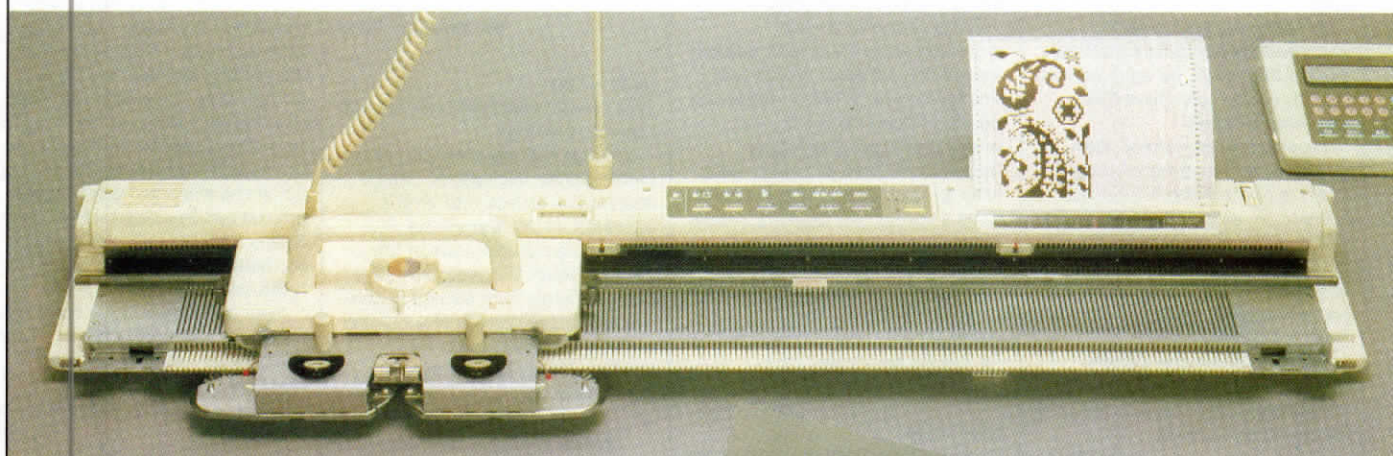
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DEAR ANNE...

Dear Anne

I am the proud owner of a Brother 950 Electronic and am always amazed at what this machine is capable of achieving. Hence, I am an avid reader of your 'Teach In' articles, particularly when it relates to the 950.

I have recently re-read the article in last September's issue where it's mentioned that in order to achieve an all-over design, rather than altering the first needle position and reversing the pattern on the repeats alternately, it may be easier to draw a second repeat, not re-programme after every repeat. May I suggest an alternative method which I use regularly and which is extremely easy.

Simply programme as described below before starting the knitting, then, for each pattern repeat, you simply move the relevant switches.

Programme as normal, then programme the same information again with the Pattern Selector Switch UP, as for single motif. Set F.N.P. at G1, to knit between 7100-9100.

To knit: 1st (and alternate) pattern repeat - Pattern Selector Switch DOWN.

2nd (and alternate) pattern repeat - Pattern Selector Switch UP, Pattern Variation Switch UP (if reversing is required).

Julia Nunn
Bluntisham, Huntingdon,
Cambs

Dear Anne

I have often thought how easy it is to lose ordinary sewing pins when joining together the parts of a knitted garment for sewing up. This could be dangerous, especially in children's clothing. One way round this is to use the coloured plastic pins supplied

with hair rollers. They are easily seen, so avoiding the problem

Gail Thomson
Moodiesburn, Lanarkshire

Dear Anne

I have just finished knitting a jumper which required two ends of yarn threaded through one tension wire.

I solved the problem of running the two ends together by winding off some yarn on to a small cone. This I placed inside a large Tupperware mixing bowl which has a snap-on lid with a hole in the centre. The end of the yarn is then threaded through the middle of the second cone of yarn, this cone being placed on top of the lid.

I'm sure many of your experienced knitters have already solved this problem, but I hope this tip may be of some use to the newer knitaholics like myself, who are struggling along by themselves. Also as I rarely have time to bake these days, it seems to be a useful way of using almost redundant kitchen equipment.

Mrs L Law
Leiston, Suffolk

I wonder why you don't have time for baking any more...

Dear Anne

I have had my knitting machine for about 15 months and am firmly hooked on everything to do with machine knitting.

I wonder if any of your readers can help with my problem. I love the fluted, sideways knitted skirts but, although I have no difficulty working out the number of needles required for the length from my tension swatch, I find calculating the number of panels to knit a very hit and miss affair.

Having knitted 24 panels for my first skirt, which turned out a little too big for my taste, I knitted 22 panels each on my next two skirts. These both fitted me beautifully - nice and flat over the hips and then flaring below, just as I like them.

I then knitted another skirt using a thinner yarn. After knitting several panels I measure the width of each panel at the 'waist' end and then try to work out how many more I need. On the last occasion these measurements seemed identical to those of the previous two skirts at the same stage, so I knitted 22 panels again. However, even after steam pressing and stretching the skirt lengthwise as much as I could, it would still have fitted a rhinoceros!

Does anyone have a foolproof method of calculating the number of panels for the fit required when not working from a pattern? I should be grateful for any suggestions.

Sue Clements
Sevenoaks, Kent

Dear Anne

This is what I do when my knitting reaches the floor.

Unhook the weights. Lift up the knitting (with the cast-on comb) and place it on your lap. Roll it upwards, at the same time smoothing out the sides of the knitting. Hook the weights in the cast-on comb from behind so that the 'roll' looks slightly tilted to the back and proceed with the knitting. It only takes a few seconds to do.

Mrs G Henderson
Kings Norton, Birmingham

Dear Anne

I cannot claim to have invented the following method of re-inserting the ribber comb - I read it somewhere a long time ago, tried it and found it worked like a dream.

Stop just before the weights touch the floor, if possible. Carefully push forward all the main bed needles so that the

stitches just do not fall behind the latches. Remove the ribber comb from the knitting and bring it up behind the knitting with the teeth coming up between the needle shanks. Insert the wire.

Holding the comb from below as high as you can with one hand, carefully pull the main bed needles back through the comb and back to working position with the other hand. You will not lose the stitches provided you did not let them fall behind the latches earlier. Now let the comb drop, hang on the weights, and voila!

Like most things in machine knitting, this is much easier to do than to describe, and it does avoid the difficulty of trying to wiggle the comb through the knitting evenly, with the risk of snagging the work on the teeth of the comb.

Ann Ellis
Chelmsford, Essex

Dear Anne

Mrs Emmet who wrote to you might find the following useful. I have a simple method for when the knitting reaches the floor. I always keep three large bulldog clips handy, I remove the weights from the comb, roll the comb up on the knitting (pulling the knitting out at the sides as I go) and then put the bulldog clips on the comb. Finally I put the weights through the holes on the clips. It only takes seconds.

Your magazine caters for Singer machines - hooray! I teach on the 2310 which I think is a super machine.

Glenys Price
Cardiff

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by Doug Baker



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4 PATTERNED SUMMER SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Twilley's Lyscordet.
1 [2, 2, 3] x 250g cones in white (MC).
Twilley's Lystwist.
1 [1, 1, 2] x 350g cones in grey (C).

Lyscordet is 100% Mercerised cotton. Lystwist is 100% Viscose. If you would like a Twilleys shade card featuring their full coned range, please send a s.a.e. measuring 9"x7" to H.G. Twilley Ltd, Roman Mill, Stamford, Lincolnshire PE9 1BG. This is a special offer for our readers only and the offer closes on 31st July 1988.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 96 [101, 105, 110] cm, 37 3/4 [39 1/4, 41 1/4, 43 1/4] in.
Length to shoulder 61.5 [63, 64.5, 66] cm, 24 1/4 [24 3/4, 25 1/2, 26] in.
Sleeve seam 40 cm, 15 3/4 in.

Instructions are written for the smallest size, larger sizes follow

in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 56 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER

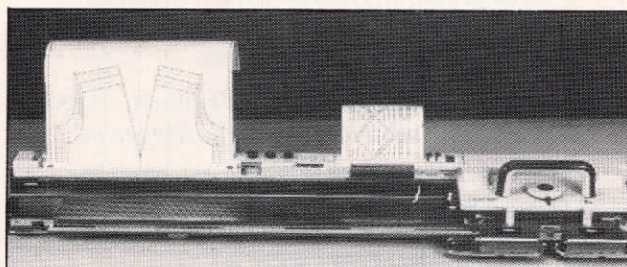
With ribber in position and carriage at right, set machine for 1x1 rib. Push 63 [66, 69, 72] Ns at left and 64 [67, 70, 73] Ns at right of centre 0 to WP. 127 [133, 139, 145] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 27 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 64 [67, 70, 73] Ns at left and

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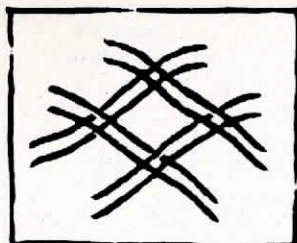
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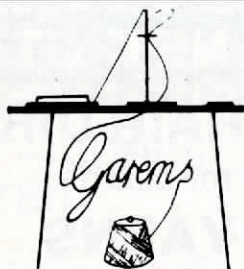
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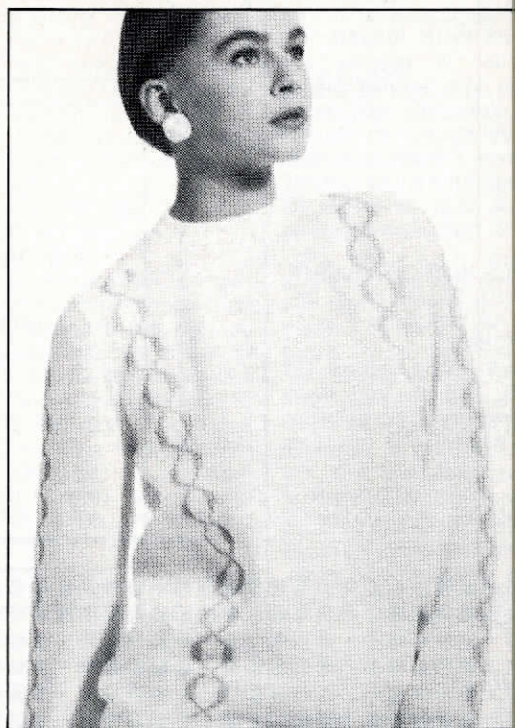
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5 MOCK CABLE MOTIF SWEATER



PATTERN RATING

** Fairly easy, for knitters with
some experience.

smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.

MACHINES

This pattern is suitable for
standard gauge punchcard
machines with or without ribber.

MATERIALS

Spectrum Luxury Double Knitting.
1 [1, 1, 2, 2, 2, 2, 2] x 400g cones
in white (MC).
1 [1, 1, 1, 1, 1, 1, 1] x 400g cone
in Arctic Fox (C).

Luxury Double Knitting is 80%
Acrylic, 20% Nylon. If you have
difficulty obtaining this yarn and
would like a list of your local
stockists, please write to Spec-
trum, Bankwell Road, Milns-
bridge, Huddersfield, West York-
shire HD3 4LU.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107,
112, 117, 122] cm, 34 [36, 38, 40,
42, 44, 46, 48] in.
Actual size 97 [102, 107, 113, 118,
123, 128, 133] cm, 38 1/4 [40 1/4, 42,
44 1/2, 46 1/2, 48 1/2, 50 1/2, 52 1/2] in.
Length to shoulder 61 [62, 62, 63,
63, 64, 64, 66] cm, 24 [24 1/2, 24 1/2,
24 3/4, 24 3/4, 25 1/4, 25 1/4, 26] in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the

TENSION

25 stitches and 35 rows to 10 cm,
4 in measured over stocking stitch
(tension dial setting approximately
10).

For perfect results, please check
your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment. Wind off
approximately half of cone C on to
a spare cone.

PATTERN NOTES

Punch card as shown before
starting to knit.

SINGLE MOTIF FAIR ISLE BACK AND FRONT

Work 12 st single motifs over Ns
19 to 30 [19 to 30, 19 to 30, 19 to
30, 43 to 54, 43 to 54, 43 to 54, 43
to 54] inclusive at right and Ns 43
to 54 inclusive at left of centre 0.
After carriage has passed first
motif, change to second cone of C
for second motif.

BACK

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1x1 rib. Push 74 [77, 80, 84, 75,

5





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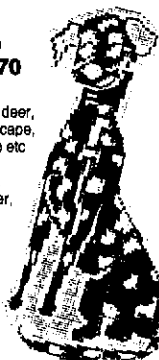
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(12
designs)

◀30

78, 81, 84] Ns at left and 50 [53,
56, 60, 75, 78, 81, 84] Ns at right
of centre 0 to WP. 124 [130, 136,
144, 150, 156, 162, 168] Ns. Push
corresponding Ns on ribber to
WP. Arrange Ns for 1x1 rib.
Using MC, cast on.

* Using MT-2/MT-2, K 3 tubular
rows. Carriage is at right. Set
carriage for 1x1 rib knitting. Set
RC at 000. K 20 rows. Transfer sts
for st st *

MACHINES WITHOUT RIBBER
Push 73 [76, 79, 84, 75, 78, 81,
84] Ns at left and 49 [52, 55, 59,
74, 77, 80, 83] Ns at right of
centre 0 to WP. 122 [128, 134,
143, 149, 155, 161, 167] Ns.

* Push every 3rd N back to NWP.
Using MT and WY, cast on and K a
few rows ending with carriage at
left. Set RC at 000. Using MT-2
and MC, K 41 rows. Push Ns from
NWP to WP and make a hem by
placing loops of first row worked
in MC evenly along the row.
Unravel WY when work is
completed *

1ST, 2ND AND 3RD SIZES

Inc 1 st at each end.

4TH, 5TH, 6TH, 7TH AND 8TH SIZES

Inc 1 st at right edge.

ALL SIZES

124 [130, 136, 144, 150, 156, 162,
168] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row.
Insert punchcard and lock on first
row. Set carriage for patt. K 1 row.
Release card and cont in single
motif Fair Isle with MC in feeder
1(A) and C in feeder 2(B). K 126
rows. RC shows 128 and work
measures 42 cm, 16½ in.

SHAPE ARMHOLES

Cast off 6 [6, 7, 7, 8, 8, 9, 9] sts at
beg of next 2 rows. Dec 1 st at
each end of every foll alt row until
96 [100, 104, 108, 112, 116, 118,

122] sts rem **.

K 48 [50, 50, 50, 50, 52, 50, 54]
rows. RC shows 194 [198, 198,
202, 202, 206, 206, 212] and work
measures 61 [62, 62, 63, 63, 64,
64, 66] cm, 24 [24½, 24½, 24¾,
24¾, 25¼, 25¼, 26] in.

SHAPE SHOULDERS

Cast off 9 [9, 10, 10, 10, 11, 11,
11] sts at beg of next 4 rows and 8
[9, 9, 10, 11, 11, 12] sts at beg
of foll 2 rows. Cast off rem 44 [46,
46, 48, 50, 50, 52, 54] sts.

FRONT

Work as for back to **.

K 28 [30, 30, 30, 30, 32, 30, 34]
rows. 20 rows less have been
worked to shoulder than on back.

SHAPE NECK

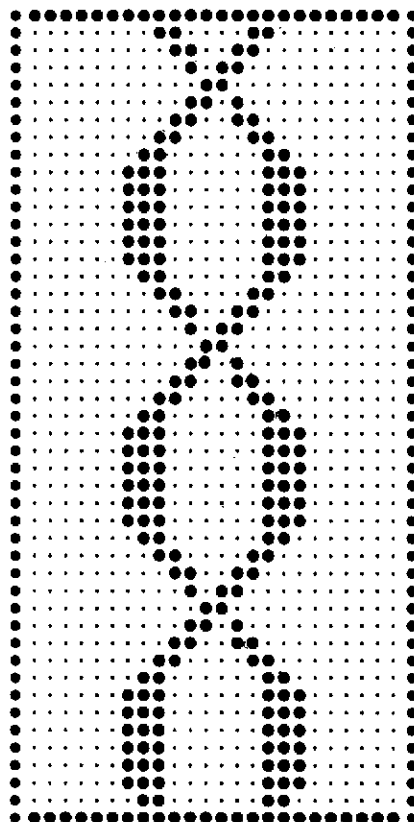
Note patt row on card. Using a
length of MC, cast off centre 18
[18, 18, 20, 20, 20, 22, 22] sts.
Using nylon cord, K 39 [41, 43, 44,
46, 48, 48, 50] sts at left by hand
taking Ns down to NWP. Cont on
rem sts for first side.

K 1 row. Cast off 3 sts at beg of
next row, K 1 row. Cast off 2 sts
at beg of next and foll 2 alt rows.
Dec 1 st at neck edge on every
row until 26 [27, 29, 30, 31, 33,
33, 34] sts rem. K 8 [7, 7, 7, 6, 6,
6, 5] rows.

SHAPE SHOULDER

Cast off 9 [9, 10, 10, 10, 11, 11,
11] sts at beg of next and foll alt
row, K 1 row. Cast off rem 8 [9, 9,
10, 11, 11, 11, 12] sts.

With carriage at right, unravel
nylon cord over rem Ns bringing
Ns back to WP. Lock card on
number previously noted. Take
carriage to left without knitting.
Release card and cont in single
motif Fair Isle. Finish to
correspond with first side reversing
shapings.



SLEEVES

Push 38 [38, 38, 40, 40, 41, 41, 43] Ns at left and right of centre 0 to WP. 76 [76, 76, 80, 80, 82, 82, 86] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in single motif Fair Isle over centre 12 Ns with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every foll 12th [10th, 10th, 10th, 10th, 8th, 8th, 8th] row until there are 90 [96, 96, 102, 102, 106, 106, 110] sts. K 54 [38, 38, 28, 28, 42, 42, 42] rows. RC shows 140 and work measures 40 cm, 15¾ in.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 28 [32, 32, 36, 36, 38, 38, 40] sts rem, then on every row until 18 [18, 18, 20, 20, 20, 20, 20] sts rem. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 63 [63, 65, 65, 67, 67, 69, 69] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 62 [62, 65, 65, 65, 65, 68, 68] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 76 [76, 76, 80, 80, 82, 82, 86] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 91 [97, 103, 109, 113, 119, 125, 131] sts in 1x1 rib. Using MT-2/MT-2, K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 18 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 89 [95, 101, 107, 113, 119, 125, 131] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 5 rows. Using MT-2, K 9 rows. Using MT-1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all



pieces to measurements given. Press carefully following instructions on cone band.

neckband seams. Set in sleeves. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

MAKING UP

Join shoulder, side, sleeve and

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The style illustrated is "Sophistication" from our Duomatic pattern book.

PERSONAL SHOPPERS WELCOME

soft Lightweight would be suitable.

TO MAKE UP THE WRAP

NOTE: use the standard 1.5 cm ($\frac{5}{8}$ in) seam allowances.

1. Oversew, or overlock, the shoulder edges on all four pieces. Take care not to stretch the fabric unduly. The long (vertical) edges are selvages and so need no finishing.

2. Pin the c.b. seam together (pins at right angles to the edges, not parallel with them), matching the stripes carefully. Machine-stitch the seam and press the seam allowances out flat on the w.s.

3. Mark a point on each side seam, 40 cm (16 in) down from the outer end of the shoulder seam; stitch the side seams from this point down to the lower edge. Press the seam allowances out flat and continue to press the selvages all around what are now deep armholes, to the w.s. to a depth of 1.5 cm ($\frac{5}{8}$ in).

4. Machine-stitch the edge of the selvages, as pressed, all around each armhole.

5. Oversew (or overlock) the lower edge all round, taking care not to stretch it out. Pin up a 4 cm

($1\frac{1}{2}$ in) hem, straight with the stripes, and machine-stitch in place.

APPLYING THE BAND

1. Join the ends of two of the long cotton piqué strips to make one very long band. Press the seam open flat on the w.s. (this seam will lie at c.b. neck). Do not reduce the length of the band yet as you are not sure how long it needs to be. Press the 1.5 cm ($\frac{5}{8}$ in) seam allowance, along one long edge, to the w.s.

2. Starting at c.b. neck, with r.s. of band against w.s. of the wrap, pin the edge of the knit to the unpressed edge of the band, working around the neck and down towards the hem. The back of the neck will actually need easing in a little because the knit there will already have stretched. When one half of the band is pinned on, put the wrap on a hanger and take a good look at it; check that the knit is neither stretched out nor puckered up anywhere; rectify any errors by adjusting the pinnings. When you are satisfied that it is hanging properly, machine the band to the knit as pinned; there is less chance of making unwanted tucks if you work with the knit on top and the band underneath. Now pin the remaining half of the band in place, matching it exactly to the first half (make sure the stripes line up); stitch in place. The two

lengths of band left over at the lower edges should, of course, be exactly the same length; leaving a seam allowance, trim off the excess.

3. Fold the band over to the r.s. of the wrap and pin the folded edge just over the line of machine-stitching. Fold in and pin the seam allowance at the lower ends of the band. Check again, that the band is lying flat (don't get a slight twist in it!); if all is satisfactory, top-stitch the edge of the band along both edges.

POCKETS

Fig 4. Place top edges of knit and piqué pocket sections r.s. tog., and stitch, leaving a gap of 4 cm ($1\frac{1}{2}$ in) in the centre. Now level up the lower edges and stitch all round. Trim seam allowances and turn through the gap. Push out corners and press well. Top-stitch all around the edge of the band, sewing up the gap as you go. When all three pockets are completed, try on the jacket and pin them where you want them to be. Top-stitch in position, 3 mm ($\frac{1}{8}$ in) from the outer edge.

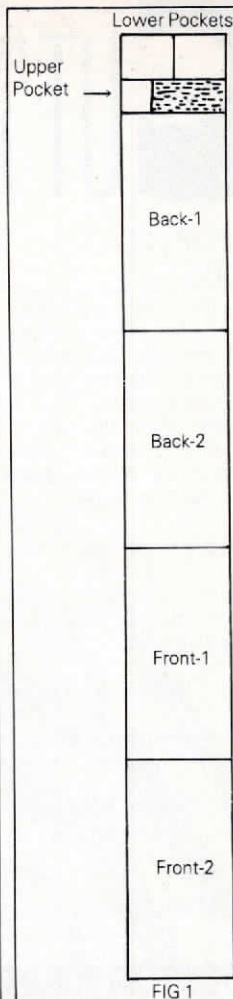


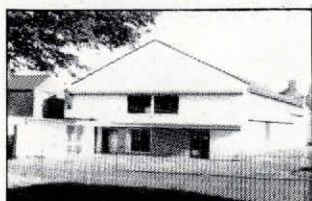
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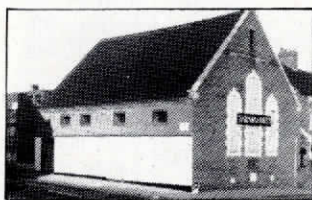
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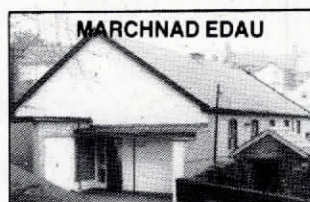
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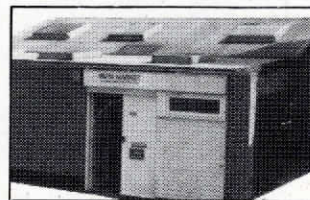
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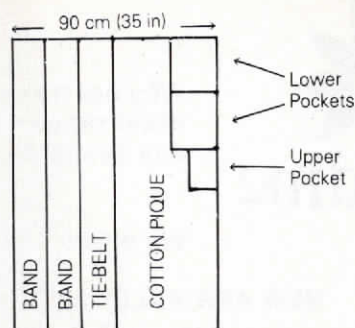
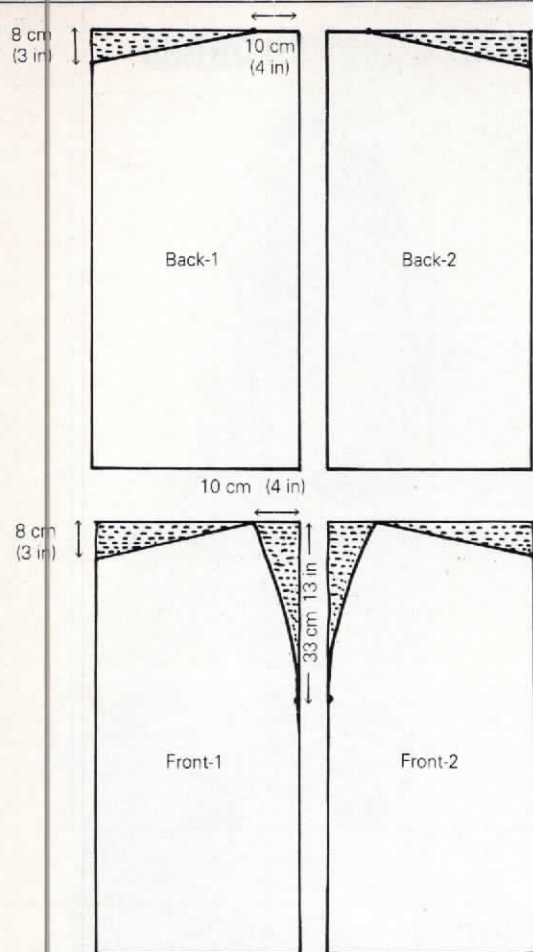


FIG 3

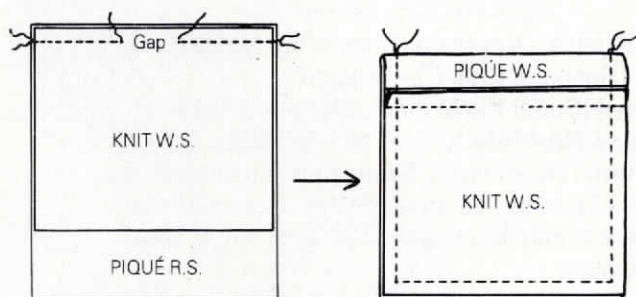


FIG 4

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SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 137 [145, 153, 161, 169] sts rem *. K 131 rows. RC shows 646 [652, 658, 666, 672].

SHAPE NECK

Push 86 [91, 96, 101, 106] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Cast off 4 [5, 6, 7, 8] sts at beg of next row. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge on every row until 35 [37, 39, 41, 43] sts rem, then on every foll alt row until 29 [31, 33, 35, 37] sts rem. K 2 rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4] sts at beg and dec 1 st at end of next row. K 1 row. Cast off 3 [4, 4, 4, 5] sts at beg of next row. Dec 1 st at beg of next row. Cast off 4 [4, 4, 4, 5] sts at beg of next row. K 1 row. Cast off 4 [4, 4, 5, 5] sts at beg and dec 1 st at end of next row. K 1 row. Cast off 4 [4, 4, 5, 5] sts at beg of next row. K 1 row. Cast off 4 [4, 5, 5, 5] sts at beg of next

row. K 1 row. Cast off rem 4 [4, 5, 5, 5] sts.

With carriage at right, push 35 [37, 39, 41, 43] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem 51 [54, 57, 60, 63] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *.

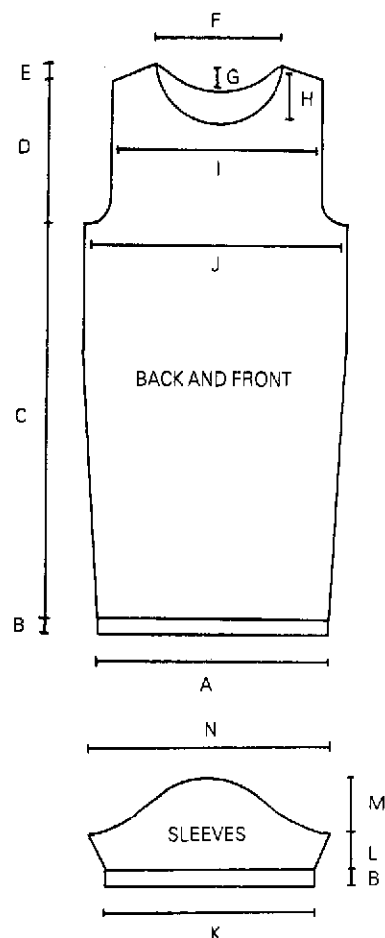
K 93 rows. RC shows 608 [614, 620, 628, 634].

SHAPE NECK

Push 75 [81, 87, 93, 99] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 43 [45, 47, 49, 51] sts rem, then on every foll alt row until 36 [38, 40, 42, 44] sts rem, then on every foll 3rd row until 29 [31, 33, 35, 37] sts rem. K 4 rows. Dec 1 st at neck edge of next row. K 4 rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4] sts at beg and dec 1 st at end of next row. K



A = 44 [46.5, 49, 51, 53.5] cm
B = 2 cm
C = 74.5 [75.5, 76.5, 77.5, 78.5] cm
D = 27 cm
E = 1.75 cm
F = 25 [26, 27, 28.5, 29.5] cm
G = 5.5 cm
H = 11.5 cm
I = 40 [42.5, 45, 47, 49.5] cm
J = 49 [51, 53.5, 56, 58.5] cm
K = 39.5 cm
L = 7 cm
M = 10.5 cm
N = 47 cm

1 row. Cast off 3 [4, 4, 4, 5] sts at beg of next row, K 1 row. Cast off 4 [4, 4, 4, 5] sts at beg of next row. Dec 1 st at beg of next row. Cast off 4 [4, 4, 4, 5] sts at beg of next and foll alt row, K 1 row. Cast off 4 [4, 5, 5, 5] sts at beg of next row, K 1 row. Cast off rem 4 [4, 5, 5, 5] sts.

With carriage at right, push 13 [17, 21, 25, 29] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push rem 62 [64, 66, 68, 70] Ns from HP to UWP. Finish to correspond with first side reversing shapings.

SLEEVES

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 14 rows. Using MT+1, K 1 row. Using MT-1, K 14 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

Inc 1 st, 135 sts. K 1 row. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every alt row until there are 161 sts. K 20 rows. RC shows 46.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows and 5 sts at beg of foll 2 rows. Dec 1 st at each end of

every row until 121 sts rem, then on every foll alt row until 109 sts rem, then on every 3rd row until 99 sts rem, then on every foll alt row until 83 sts rem. Dec 1 st at each end of next 6 rows. Cast off 2 sts at beg of next 4 rows, 4 sts at beg of foll 4 rows and 5 sts at beg of foll 2 rows. Cast off rem 37 sts.

NECKBAND

Join right shoulder seam. Push 173 [179, 185, 191, 197] Ns to WP. With K side facing and starting at left, pick up 43 sts down left side of front neck, 13 [17, 21, 25, 29] sts from front neck, 42 sts up right side of front neck, 20 sts down right side of back neck, 35 [37, 39, 41, 43] sts from back neck and 20 sts up left side of back neck and place on to Ns. Using MT-1 and MY, K 1 row. Transfer every 3rd st to adjacent N and push empty Ns to NWP. K 12 rows. Using MT+1, K 1 row. Using MT-1, K 12 rows. Push Ns from NWP to WP. Pick up loops from adjacent sts and place on to empty Ns. K 1 row. Pick up loops from first row of neckband and place on to corresponding Ns. K 1 row. Cast off.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.

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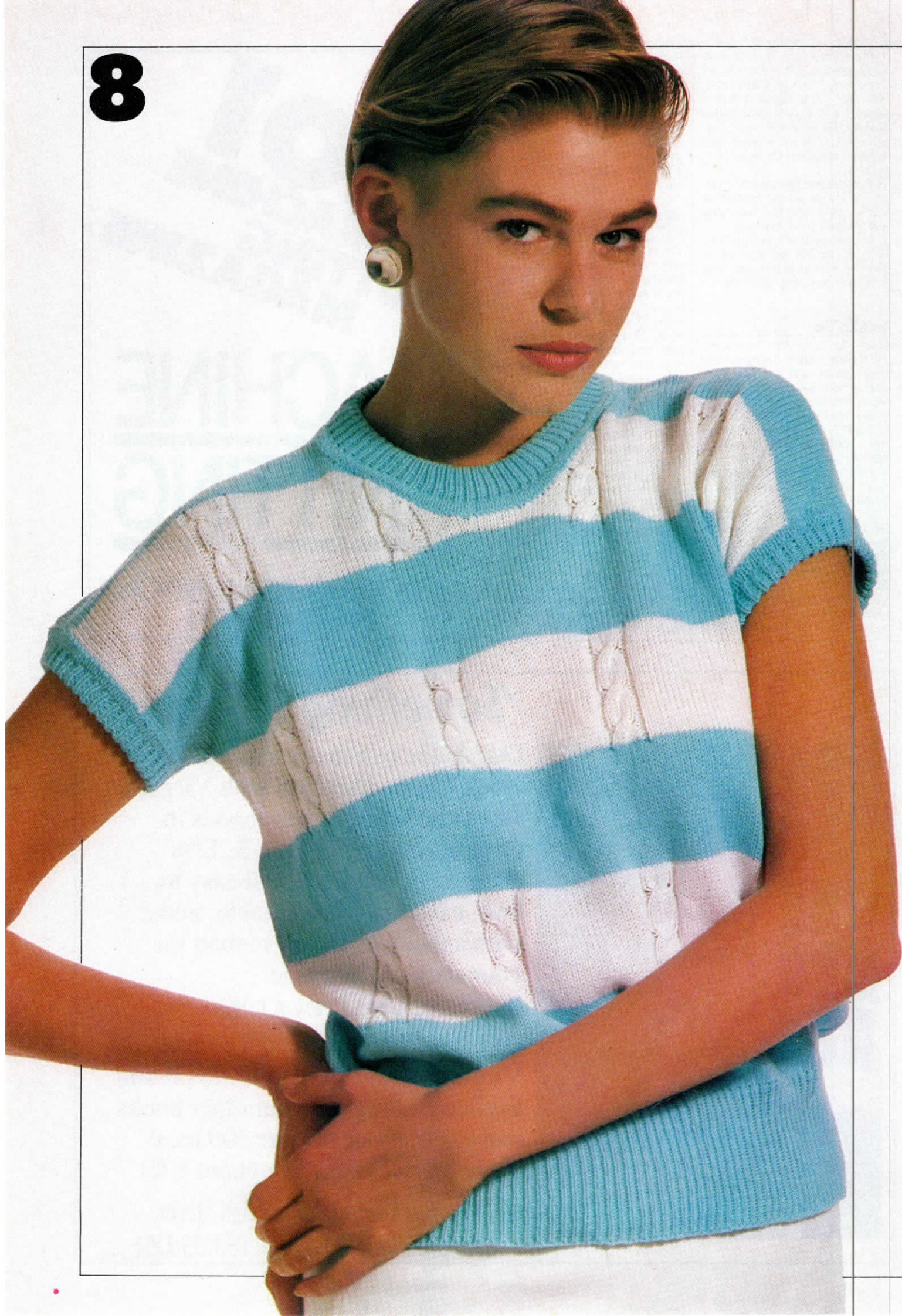
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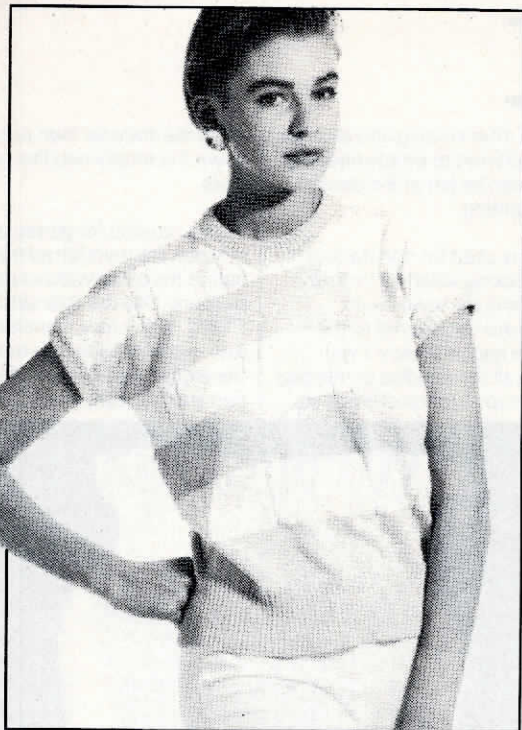
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8



8 SUMMER TOP



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Atkinson's Soft Cotton.
1 [1] x 350g cone in Peppermint (MC).
1 [1] x 350g cone in White (C).

Soft Cotton is 100% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 99 [109] cm, 39 [43] in.
Length to back neck 60.5 [61.5] cm, 23 3/4 [24 1/4] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 sts on front bed to 34 cm and 100 rows to 26 cm, measured over stocking stitch (stitch size setting approximately 6 1/4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

When decreasing, only the sts on the front bed are counted. Dec sts on back bed as required. Hold yarn down between beds when changing colours to avoid pulling up right side. If you wish to use the U80 to transfer from rib to stocking stitch, knit the last row of rib at stitch size 6/6 and set the U80 to See this month's Duomatic Update.

PATTERN NOTES

CABLE AND STRIPE PATT

Arrange Ns as shown in Diagram. Set lock on N/N and stitch size to 4 1/4/6 1/4. Using C, K 4 rows.

* Push Ns marked X to WP. K 1 row. Release loops from X marked Ns and push back to NWP. Cross sts 1, 2 and 3 in front of sts 4, 5, and 6 **.

K 9 rows. Rep from * once more, then from * to ** once.

K 5 rows. Transfer sts from back

bed to empty Ns on front bed. Push empty Ns to NWP. Set lock on GX/N and stitch size to 6 1/4. Using MC, K 30 rows. These 60 rows form patt.

BACK

Handle up. Orange strippers. Set up 148 [162] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 40 rows. Transfer all sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6 1/4 *.

Cont in stripes of 30 rows MC and 30 rows C, K 120 rows.

SHAPE SLEEVES

Cast on 5 sts at beg of next 2 rows. 158 [172] sts. K 74 [78] rows. RC shows 196 [200].

SHAPE SHOULDERS

Cast off 14 [16] sts at beg of next 6 rows and 13 [14] sts at beg of foll 2 rows. Cast off rem 48 sts.

FRONT

Work as for back to *.

K 30 rows. Cont in cable and stripe patt, K 90 rows. RC shows 120.

SHAPE SLEEVES

Cast on 5 sts at beg of next 2 rows. 158 [172] sts. K 34 rows.

SHAPE NECK

Using a length of C, cast off centre 16 sts loosely. Using WY, K sts at left by hand taking Ns down to NWP (you can use a strip of Sellotape above the needle butts to keep them in NWP). Cont on rem sts for first side. Dec 1 st at neck edge on every alt row until 55 [62] sts rem. K 8 [12] rows.

SHAPE SHOULDER

Cast off 14 [16] sts at beg of next

and foll 2 alt rows, K 1 row. Cast off rem 13 [14] sts.

Unravel WY bringing Ns back to WP. Finish to correspond with first side reversing shapings.

NECKBAND

Handle up. Orange strippers. Set up 132 Ns on each bed in WP. * Arrange Ns for 1x1 rib. Put a pusher under every WP N on back bed. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Handle up. Set lock on BX/N and stitch size to 4/4, K 22 rows. Push up empty Ns in between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 6/6, K 6 rows. Using WY, K a few rows. Set lock on N/N, K 2 rows. Release from machine *.

SLEEVE BANDS

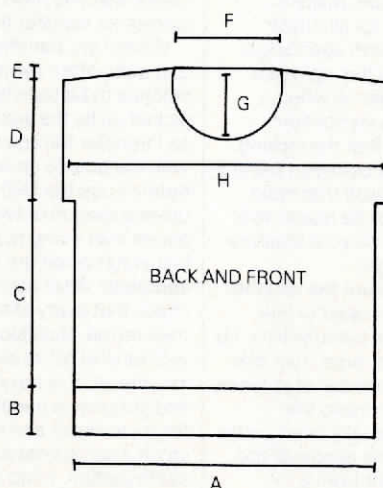
Handle up. Orange strippers. Set up 86 [96] Ns on each bed in WP. Work as for neckband from * to *, but K 14 rows instead of 22.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Pin neckband and sleeve bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC first on the right side then on the wrong side. Join side and sleeve seams.



A = 50 [55] cm	E = 2 cm
B = 8 cm	F = 16.5 cm
C = 31 cm	G = 12.5 [13.5] cm
D = 19.5 [20.5] cm	H = 53.5 [58.5] cm

DIAGRAM



DUOMATIC UPDATE

USING THE U80 TRANSFER CARRIAGE

Sometimes knitters confess that they never use their U80 transfer carriages. Most have tried and, when the carriage has jammed, have decided that the double ended bodkin is quicker. This is not true as, with just a little practice, the U80 is a super time saver as well as being a great help in creating lovely stitch patterns.

The U80 comes in two parts: the carriage and a metal rod. Also in the box you will find two weights (sometimes called heel grips) and an instruction leaflet. The first thing to do, after reading the instruction leaflet, is to insert the metal rod into its slot. Hold the U80 with the arrow on top pointing towards the left and the numbered panel facing you, then slide the hook of the rod into the little slot just under the left handle. The long straight part of the rod will slide between the back and front of the carriage ready to exert a little pressure on the needle bed from which the stitches are to be transferred and also to hold the knitting down between the beds.

Now find the transfer position on your Duomatic. Without any knitting on the machine push up a group of needles on each bed as if you were going to set up for F N Rib. Now put your racking handle to 9 o'clock and push up the needles on both beds. They should just push past each other. If they "crash" head on or if there is too big a gap between them then put them back to WP, change the racking handle a little and try again. Once you discover the correct position, make a mental note of it for all future transfers. It is worth spending a little time getting this right as it will prevent problems when transferring. The instruction leaflet suggests that the racking handle should be between 8 and 9 o'clock. I have found that most machines need to be nearer to 9 than 8 but do try on your machine until you get it right.

Now a word about the weights. I find that I do not need to use them for a simple transfer from rib to stocking stitch. Also I find that if I have a large number of stitches working and I am using the weights then I usually need a little extra weight in the centre of the knitting – a weight from a Japanese machine is enough. While we are talking about weights I should just add that they are often useful for other things than transferring. Use them any time you need a little weight on the edges of the knitting and also for turning the heel of a sock.

There are a few simple rules for using the U80:

1. Racking handle in transfer position.
2. U80 set to correct number for transfer.
3. Use even pressure on the handles and slide the carriage across the knitting firmly, evenly and not too fast.
4. Pushers in rest position unless you are using them to select stitches for transfer.
5. Edge springs moved to edge of bed. You can leave the springs on the bed to which you are transferring but I think it is safer to get into the habit of moving all edge springs out of the way.

6. Needles in WP to collect transferred stitches.
- If you check the list of rules before you start you should not have too many problems.

Now here is how to put the U80 on to the machine. Place it from above and put it in front of the needles in WP. Check that the arrow is pointing in the direction in which you are going to move the carriage.

Most important is to know how to unjam the carriage – just in case you ever need to do so! As soon as the carriage jams, stop and pull out the metal rod and then you will be able to lift the U80 straight off the machine. Re-insert the metal rod and then attend to the jam. Pull the needles down to WP, making sure that you do not lose the stitches. Check that you have everything correct for transfer then try again.

When I am transferring I find that quite often the last two stitches to be transferred are not picked up by the waiting needles, so I transfer the last two stitches with the double ended bodkin before I use the U80. This only takes a second or two and is easier than trying to pick up the lost stitch when the transfer is complete. After each transfer I check that every stitch has transferred. Occasionally a stitch will transfer off its original needle into the air. It is easy to pick up and put on to a needle but if you forget to check and miss the stitch it can sometimes spoil the stitch pattern. I find that this sometimes happens when I am using two strands of yarn – one strand transfers and the other does not.

The numbered panel on the U80 enables the carriage to carry out different types of transfer.

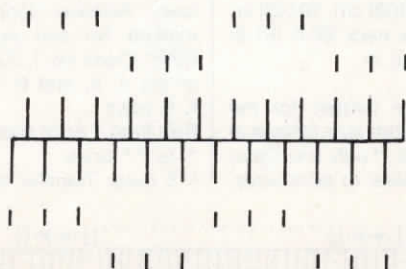
1.  is used for knit, purl combinations. Pushers are left in

position after knitting and stitches are transferred to empty needles. Handle can be left at 9 o'clock whilst knitting.

2.  is used for transferring from stocking stitch to 1x1 rib. No pushers are used. Even stitches are transferred to the opposite bed. It is easy if you push up all the needles on the bed to which you are transferring sts,

make the transfer then push down the empty needles on both beds.

3.  is used for garter stitch. All stitches are transferred from one bed to the other without using any pushers. Use the lock setting CX/CX. Knit 1 row, transfer, knit 1 row, transfer back. I do not use the extra 3 needles at right back bed and left front as I don't like



the edge its produces. I prefer to transfer the last two sts manually. Do try both methods to see which you prefer. Handle at 9 o'clock throughout.

4  is used for transferring from rib to stocking stitch. If you have problems transferring from 2x1 to stocking stitch, then on the last row of 2x1 increase the stitch size as usual, then push up all the in between needles on the back bed. Transfer from back to front bed in the usual way. This setting is also used for lace patterns using the deco and punchcard. For lace, handle can be at 9 o'clock throughout.

5  is used for transferring with pushers but unlike  it will transfer a stitch with a pusher in WP to a needle already holding a stitch on the opposite bed. Handle at 9 o'clock throughout. This can be used with deco and punchcard.

When you are knitting with the deco there will be less room at the right of the needlebed to set the U80. When this happens knit row one of the two row sequence or row three of the four row sequence, then unclip the deco and leave it at the left of the work. Knit back with the lock without the deco. Transfer then bring the deco across and clip it on to the lock and continue knitting. This only applies when transferring from right to left of the bed.

It is never possible, even when not using the deco, to transfer the last fifteen stitches at the extreme right of the machine with the U80 so a manual transfer must be used.

Samples of transfers – see photograph 1. Use a stretchy 3 ply yarn.

1. Handle up. Orange strippers. Set up for 1x1 rib over 40 needles on each bed, cast on as usual. Set RC to 000. With lock on N/N, and stitch size set to 3 1/2/3 1/2, knit 21 rows (lock at left). With stitch size set to 4 1/2/4 1/2, K 1 row. This increase in stitch size helps to make a good transfer – the increase may be two whole numbers higher than rib stitch size when using a non-stretchy yarn. Push up all in between needles on front bed. Handle to transfer position. Move edge springs to ends of beds. Put weights on to the bottom edges of rib. Set lever on U80 to 4. Set the U80 at left of the needle bed and transfer from back bed to front bed. RC tripper in position. Put back bed needles to NWP. Handle down. Change to black strippers. With lock on GX/N, and stitch size set to 5, knit 20 rows stocking stitch. Change to garter

stitch. Increase stitch size to 6 1/2/6 1/2, and set lock on CX/CX. Push up needles on back bed. Set racking handle in transfer position, and U80 on 3.

* Set lock to CX/CX. K 1 row. Transfer to back bed. K 1 row. Transfer to front bed *.
Repeat from * to * two or three more times. After the last transfer to front bed knit one row. With U80 on 2, transfer to back bed – this will give a 1x1 rib set up. Push back to NWP all in between needles on both beds. Handle up. Orange strippers. Knit 20 rows 1x1 rib at stitch size 3 1/2/3 1/2. Release from machine.

Knitting this sample should give you the feel of the U80.

2. Photograph 2

This is the pattern at the bottom of page 19 in the Duomatic stitch pattern book. It is a nice pattern for beginners with the U80 as the transfer is made only after twelve rows of knitting. Handle up. Orange strippers. Set up for 1x1 rib over 48 needles on each bed. Cast on and with stitch size set to 3 1/2/3 1/2, knit 19 rows. K 1 row with stitch size set to 4 1/2/4 1/2. Set handle to transfer position. Move edge springs to ends of beds. Put weights on bottom of rib at ends. Set lever on U80 to 4. Push up all in between needles on front bed. Set U80 at left of bed and transfer from back bed to front bed. Handle down. Black strippers. Push up all needles on back bed as for F N rib. Set pushers as diagram:

Set handle to transfer position

* Lock BX ←
— K 2 rows
FX ←
* Lock BX
— K 10 rows
FX

st size
4 1/2/4 1/2

Set everything ready for transfer. With U80 set on 4, transfer to front bed *.

Repeat from * to *.

Just one more thing to remember about patterns for the U80. Some instructions do not mention the initial transfer.

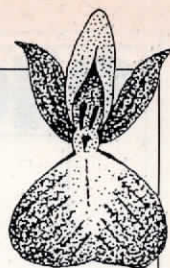
If you have stitches on both beds and the instructions say "knit a number of rows and then transfer" it is essential that you transfer, knit the number of rows, then transfer.

I do hope that this will start you all off knitting transfer patterns. If you are not lucky enough to have a U80 it is possible to knit these patterns transferring manually. It is, of course, very time consuming but it can be done.

Happy Knitting.

Hazel Duignan

Orchids



ABC PATTERN

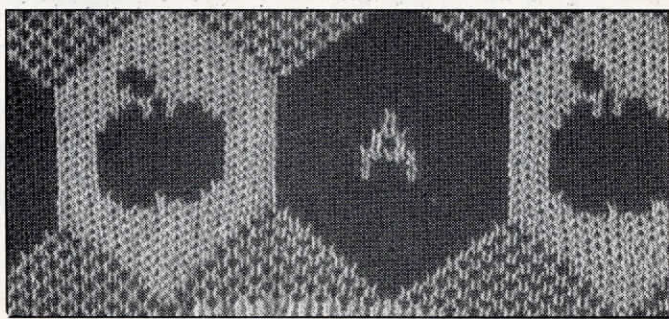
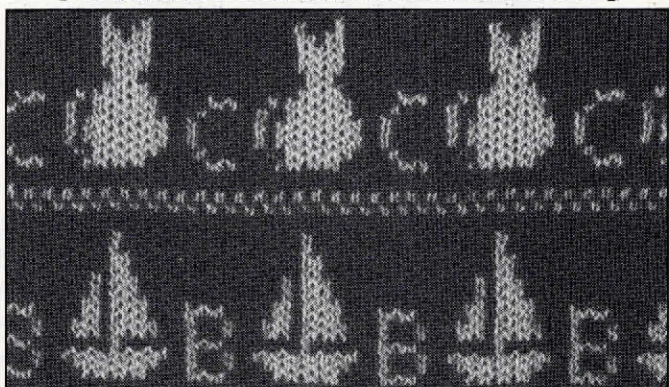
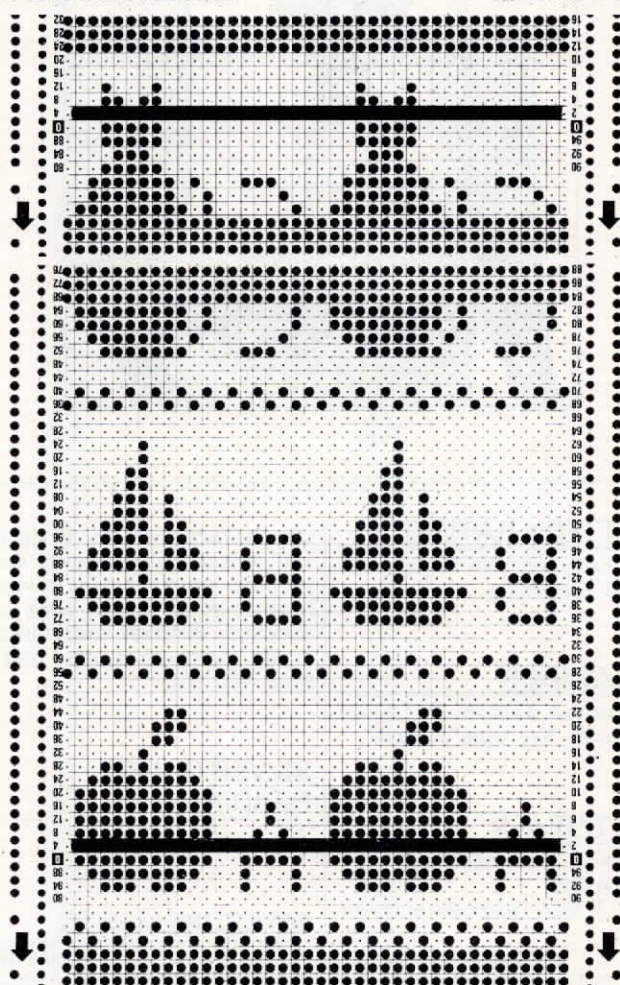
I've had lots of requests for an ABC pattern for young children and hope this fits the bill.

It looks particularly good in the two current favourite colour

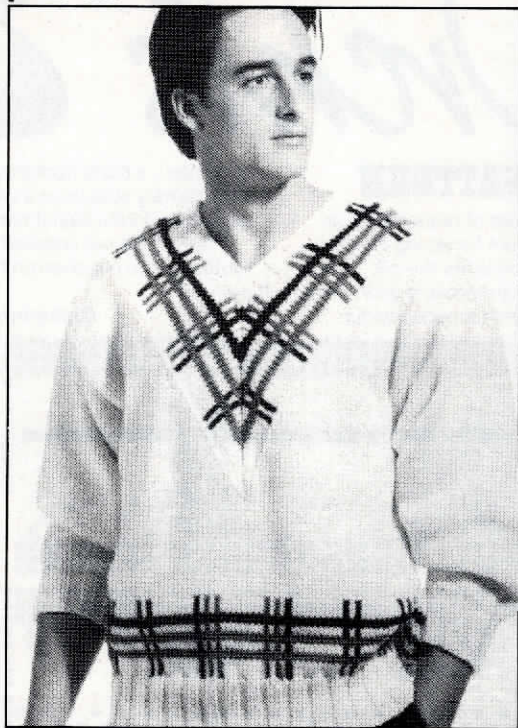
schemes – a black background with primary colours or a white background with pastel colours.

If letters are not required, the motifs can be punched on their own.

Catherine Wood



9/10 SWEATER AND SLIPOVER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Chunky machines. We used a Bond.

MATERIALS

Spectrum Detroit Chunky.

SWEATER

7 [7, 7, 8] × 100g balls in cream (MC).

1 [1, 1, 1] × 100g ball in green (A).

1 [1, 1, 1] × 100g ball in navy (B).

Pair 5 mm knitting needles.

SLIPOVER

4 [4, 4, 5] × 100g balls in cream (MC).

1 [1, 1, 1] × 100g ball in green (A).

1 [1, 1, 1] × 100g ball in lilac (B).

Pair 5mm knitting needles.

Detroit Chunky is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Spectrum, Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit bust or chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 99 [110, 119, 130] cm.

39 [43¼, 46¾, 51¼] in.

Length to shoulder 69.5 [70.5, 71.5, 72.5] cm, 27¼ [27¾, 28¼, 28½] in.

Sleeve seam 49 cm, 19¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

14½ sts and 19 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9, keyplate 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SWEATER

BACK

Push 74 [82, 88, 96] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, cont in Fair Isle from Chart, K 18 rows. Cont in MC only *.

K 42 rows. RC shows 61 and work measures 32 cm, 12½ in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 64 [72, 78, 86] sts. K 54 [56, 58, 60] rows. RC shows 117 [119, 121, 123] and work measures 61.5 [62.5, 63.5, 64.5] cm, 24¼ [24¾, 25, 25½] in.

SHAPE SHOULDERS

Cast off 9 [11, 12, 14] sts at beg of next 2 rows and 9 [11, 13, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 28 sts and release from machine.

FRONT

Work as for back to *.

K 20 [22, 24, 26] rows.

DIVIDE FOR NECK

Push 37 [41, 44, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 26 [31, 35, 40] sts rem.

SHAPE ARMHOLE

Cast off 5 sts at beg of next row. Dec 1 st at neck edge of next and every foll alt row until 16 [20, 23, 27] sts rem, then on every foll 3rd row until 3 [7, 10, 14] sts rem. K 7 rows.

SHAPE SHOULDER

Cast off rem 3 [7, 10, 14] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 46 [49, 52, 55] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 4th row until there are 82 [85, 88, 91] sts, then on every foll 3rd row until there are 86 [89, 92, 95] sts. RC shows 78 and work measures 41 cm, 16¼ in. Place marker at each end. K 7 rows. Cast off.

RIGHT NECK INSERT

Push 66 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Cont in Fair Isle from chart, K 1 row. Cast off 3 sts at beg of next and every foll alt row, and at the same time, dec 1 st at right edge of 2nd and every foll 3rd row until 33 sts rem. RC shows 19 and work measures 10 cm, 4 in. Using WY, K a few rows and release from machine.

LEFT NECK INSERT

Work as for Right Neck Insert, reversing shapings by reading right for left and left for right.

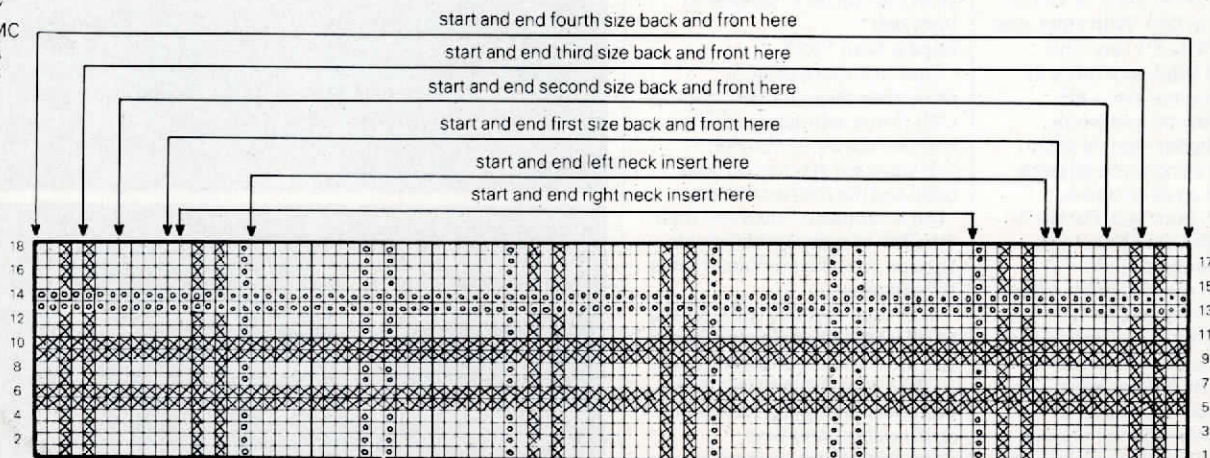
WELTS

With wrong side facing and using 5mm needles, pick up 74 [82, 88, 96] sts along lower edge. With right side facing and using MC, K 1 row, dec 1 st at each end of row for 3rd and 4th sizes only. 74 [82, 86, 94] sts. Work in rib as follows:-

1ST ROW (WRONG SIDE)

P 2, * K 2, P 2; rep from * to end.

KEY
□ = MC
X = A
● = B



2ND ROW

K 2, * P 2, K 2; rep from * to end.
Rep these 2 rows for 8 cm, 3 1/4 in,
ending with a wrong side row.
Cast off in rib.

CUFFS

With wrong side facing and using
5 mm needles, pick up 46 [49, 52,
55] sts along lower edge of
sleeve. With right side facing and
using MC, K 1 row. Dec 12 [11,
10, 9] sts evenly. 34 [38, 42, 46]
sts. Work 8 cm, 3 1/4 in rib as on
welts. Cast off in rib.

NECKBAND

Join shaped cast off edges of
neck inserts together. Pin insert
to front by overlapping insert over
front V neck edge slightly and,
unravelling WY as required,
backstitch through open loops of
first row worked in MC. Join left
shoulder seam. With wrong side
facing and using 5 mm needles,
pick up 33 sts down right side of
front neck, 33 sts up left side of
front neck and 28 sts across back
neck. 94 sts. With right side
facing and using MC, work as
follows:-

NEXT ROW

K 59, K 2 tog, slip 1, K 1, pass
slipped stitch over, K to end. 92
sts.

NEXT ROW

(P 2, K 2) 7 times, P 2, P 2 tog
through back of loops, P 2 tog, P 2
(K 2, P 2) to end. 90 sts.

NEXT ROW

(K 2, P 2) 14 times, K 1, K 2 tog,
slip 1, K 1, pass slipped stitch
over, K 1, (P 2, K 2) to end. 88 sts.

NEXT ROW

(P 2, K 2) 7 times, P 2 tog through
back of loops, P 2 tog, (K 2, P 2) to
end. 86 sts.

NEXT ROW

(K 2, P 2) 13 times, K 2, P 1, K 2
tog, Slip 1, K 1, pass slipped stitch
over, P 1, K 2 (P 2, K 2) to end. 84
sts.

NEXT ROW

(P 2, K 2) 6 times, P 2, P 2 tog
through back of loops, P 2 tog, P
2, (K 2 P 2) to end. 82 sts.
Cast off in rib.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Press carefully following instruc-
tions on ball band.

MAKING UP

Join right shoulder and neckband
seam. Set in sleeves, sewing
rows above markers to cast off
sts on back and front. Join side
and sleeve seams.

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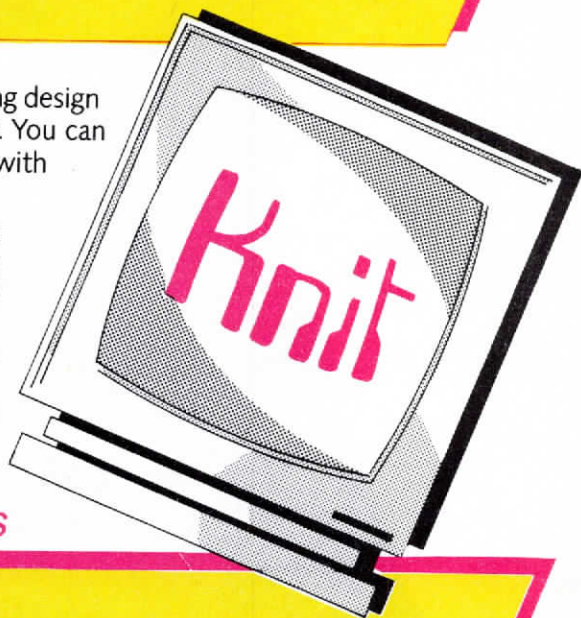
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9





SLIPOVER**BACK, FRONT, NECK
INSERTS, WELTS AND
NECKBAND**

Work as for Sweater.

ARMHOLE BORDERS

Join right shoulder and neckband seam.

With right side facing and using 5 mm needles and MC, pick up and K 82 [86, 90, 94] sts along side edges of armhole.

1ST ROW (WRONG SIDE)

K 2, * P 2, K 2; rep from * to end.

2ND ROW

P 2, * K 2, P 2; rep from * to end.

Rep these 2 rows once more, and then 1st row again. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Sew side seams. Sew row ends of armhole borders to cast off sts of back and front.


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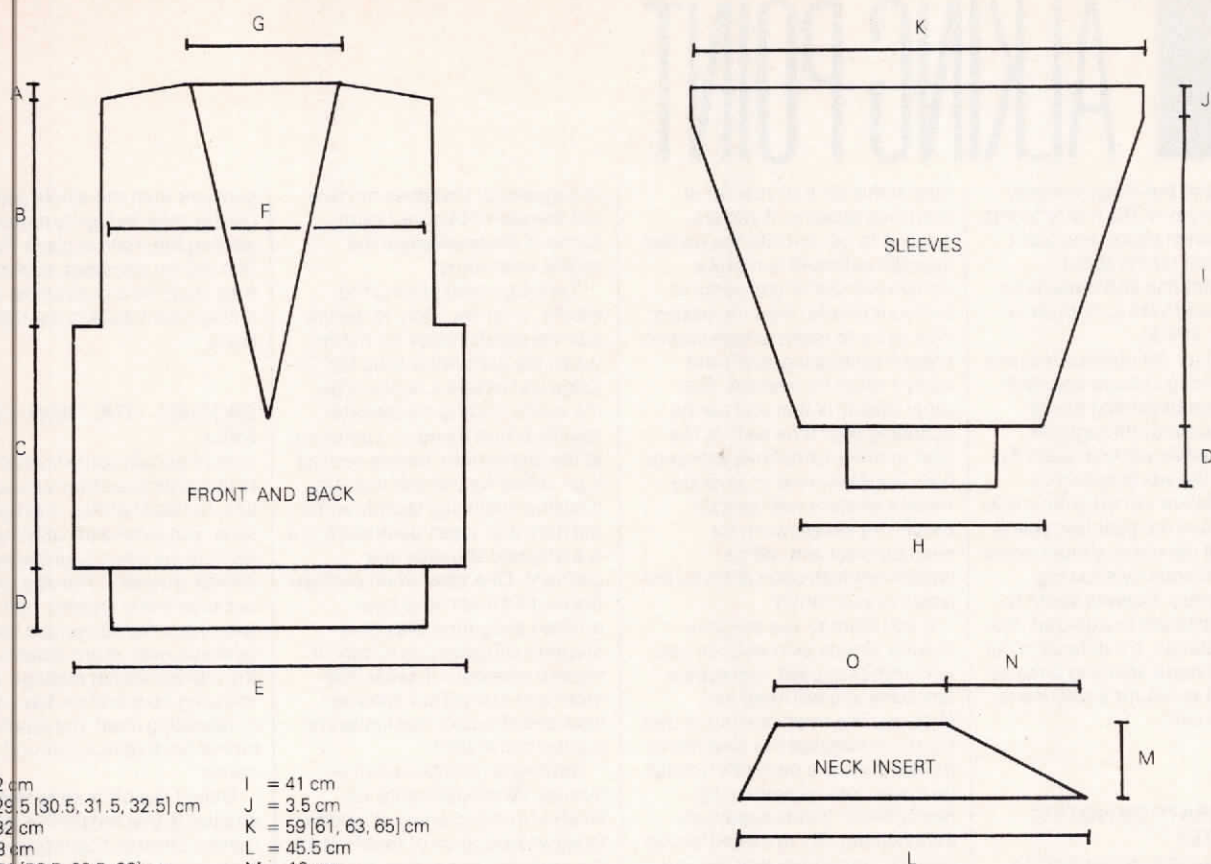
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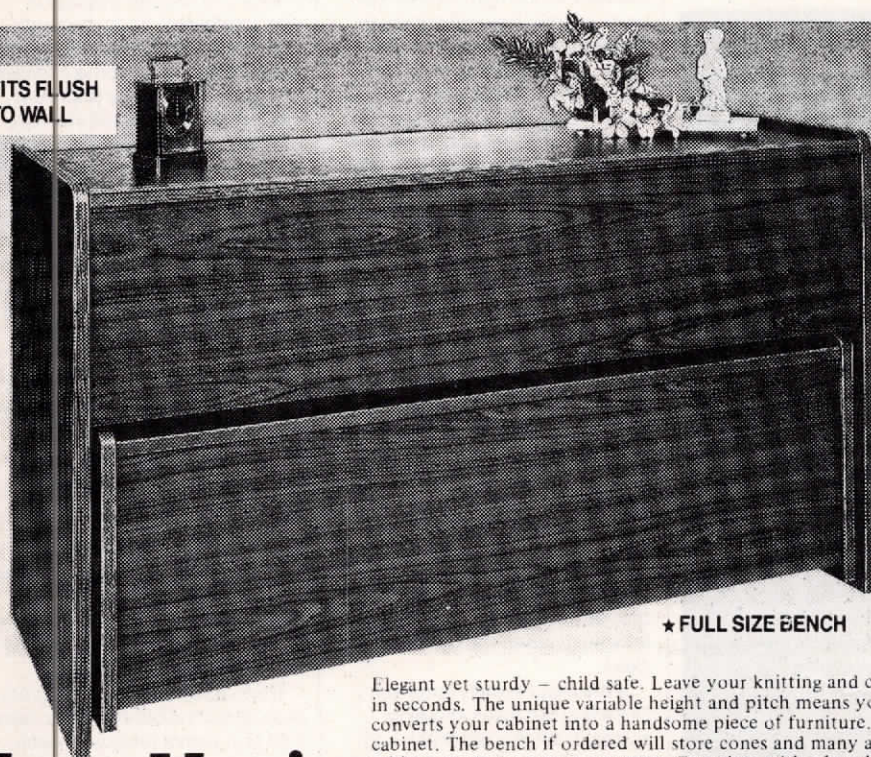
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 C = 32 cm
 D = 8 cm
 E = 51 [56.5, 60.5, 66] cm
 F = 44 [49.5, 53.5, 59] cm
 G = 19 cm
 H = 31.5 [33.5, 35.5, 37.5] cm
 I = 41 cm
 J = 3.5 cm
 K = 59 [61, 63, 65] cm
 L = 45.5 cm
 M = 10 cm
 N = 18.5 cm
 O = 23 cm

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TALKING POINT

This issue of the magazine may well reach you in the merry month of June, when those who don't have to, don't think about machine knitting and those who are obsessed with it, or make a living at it, still do.

Most of us, for obvious reasons do our knitting indoors and, with luck, we are beginning to see signs of summer through the windows while we knit. Even if it has been the worst spring on record (and we've had quite a few of those over the past few years), we cannot deny that almost every garden will soon be showing lovely flowers. Flowers seem to be the final touch to a garden, the ideal decoration, it's difficult in our craft to recreate anything quite as wonderful as nature's colour and embellishment.

TO DECORATE OR NOT TO DECORATE?

One of the most recent fashion interests has been the beaded or sequined motif that can be appliquéd on to finished garments. These can be a great

help at this time of year for at least two reasons. If you are anxious to get out into the garden yourself but need to make a certain number of garments to suit your clients, then the easiest way out is to make simple classic shapes in stocking stitch and apply a motif for interest. The other reason is that you can be spending your time early in the year to make Christmas presents (yes, honestly) well in advance – these sweaters with sparkly motifs are widely worn for evening wear and will be welcomed with open arms by the ladies in your family.

If you want to use the time making simple garments for sale with motifs applied, there are a few rules you will need to observe. The most obvious is that the more classical the sweater or jacket, the more perfectly it must be made. Seams need to be neatly sewn, bands beautifully matched etc. Try to use attractive colours; remember that the use of motifs draws the eye of the onlooker, and the garment will attract a lot of notice. Although classic shaping in smooth knitting

is suggested, that does not rule out the use of textured yarns, some of these enhance the motifs even more.

Take care over placing the motifs. It can be tricky to decide just the correct place for motifs when the garment is lying flat. To judge just where it ought to be, it's worth holding the sweater against a kind friend, or customer, at the last minute, before sewing it on. Allow for the fact that the neckline might sag slightly when the item is in wear, particularly if it is a dropped shoulder line garment. One time when perhaps the motif should have been omitted altogether was on a dropped shoulder-line widely 'V' necked sweater – in wear, the motif that started out between neck and shoulder had landed on the top of the arm!

Sewing on motifs cannot be hurried. When garments are finished in the evening, it's better to leave sewing on of motifs until the next day, rather than trying to rush through them. They need to be treated like needlework and will look the better for it. Use matching sewing thread and a fine needle. Make small slip stitches on the right side of the work so that they will not show. There's no need to work a fine seam all the way round, in fact this could be a problem later. Just work tiny stitches every few mm or about 1/4 in, enough to secure the edges of the motif with fairly visible stitches on the wrong side. This is so that when the garment needs cleaning the motif can be readily removed. Some motifs will not stand washing, or even dry cleaning and it is better to remove them rather than risk spoiling them and the garment too. Just occasionally, sequins have been made of material that was water soluble, and you don't need much imagination to picture what that could do to a lovely sweater. When removing motifs for cleaning purposes it might be a useful idea to run a few tacking threads through the approximate middle of the space so that it will only be a moment's work to relocate it when the garment is clean.

If the motif is fairly large and has a few net holes showing across it, stitch a slip stitch into the net to secure the centre of the motif and this will help to prevent the motif from sagging or even ballooning away from the garment. There are also lovely motifs that do not have any beading on them, these are feather shapes and flowers etc made in silky fabrics. If the label states that they are washable in similar circumstances to the

garment then the whole action can be speeded up by machine sewing the motif in place. Tacking first will be advisable as once on they could be a problem to unpick if they aren't quite in the right place.

CROCHET – THE "NEW" OLD SKILL

Lots of people come to machine knitting because they cannot hand knit, or hand knitting is simply too slow. But even dedicated hand knitters are often heard to say "I cannot crochet". This is a pity because many articles, both for wearing or for household use can be made even more attractive by the use of crochet edgings. And, knowing how fashion has a habit of repeating itself, the crochet look is no doubt just around the corner.

One of the off putting things in crochet is that most of us can make a chain but cannot go on from there. Using crochet as edgings and borders for machine knitting eliminates that difficulty. Once you have some fabric to work into, life is made much simpler.

Working crochet edgings is very useful for things made on machines without ribbers, indeed the borders can become a feature of a garment and any proficient crochet worker will tell you that crochet is extremely fast to make. If you want to use up the sunshine, make the machine parts while the weather is dull then take the pieces into the sunshine when you have time to spare and crochet the borders for a change. It is possible to work a crochet border that imitates rib too.

Crochet need not end there, it can also be added to items made on machines with ribbers. The easiest way to add a frill to a fine garment is to work with a fine hook and the same yarn into a ribbed edge. This will have the effect of spreading the rib out, just along the very edge, and give a fluted look. After that first row you can either make it even more curly by adding stitches or finish off with a decorative edging.

If you have no experience with crochet but would like to try, have a go first with a tension swatch you have made, just to see if it works in that particular yarn. The hook size is generally the same as the knitting needles would be, e.g. 3mm hook for 4 ply (there is no 3 1/4mm as in knitting needles), and 3.5mm or 4mm for the thicker yarns and even thicker hooks for the chunkier yarns. However, it is as well to remember that crochet stitches are generally rather

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thicker than hand knitting and even thicker than machine knitting, so be wary of the chunky knitting with crochet borders.

One of the first points you will need to know about crochet is that the stitches are taller than knitting, therefore, when you want to start the next row, it's vital to work a few chain to climb, as it were, to the height of the next row. This is usually 1 chain for double crochet (a small stitch), 2 chain for half trebles and 3 chain for trebles. The diagrams for these most common stitches are given and it really doesn't take long to learn them, especially if you are working against some ready knitted fabric. If you can get someone to teach you or guide you through the steps this is ideal but make sure that they are beside you and not opposite you if they demonstrate.

The second point, not always emphasised, is that the hook is inserted under two loops each time. Each made stitch has two loops along the top and the hook fits neatly below these two loops – if you work into either the front or back only of the loops then you

are producing an incorrect stitch. Sometimes the pattern will specify "through back loop only" and the movement is fine then, but only then.

CHEAP AND DEFINITELY CHEERFUL

The sunshine still calls, you have finished plenty of quickly made garments, what can you work at in the shade of the garden (besides gardening itself), that isn't going to cost the earth and can transform the article? Some of the most ordinary things look transformed by adding embroidery, not the painstaking work of needlepoint, or the fine needlework required for some fabrics but brightly coloured splashes of flowers worked freehand with quite large stitches.

Decide first just what you would like to see on the garment, or possibly, what you would find the easiest to add. Flowers are an obvious source of possibilities, with so many colours and types to choose from – or maybe birds, for the same reason. Try to find a

drawing of the flowers you like (this is always easier than a photograph because it means that some one else has already interpreted them into a drawing style and the outline is already present for you). It helps if the picture is a similar size to the size you need and the local library will be a good place to look for likely books on the subject with illustrations.

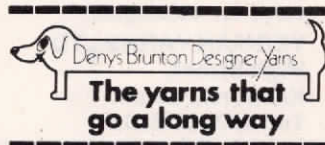
Draw out roughly the basic shape of the flower on to fairly thin paper. You can cut out the shape and tack it on to the garment, this will help you to line it up into the correct place. On top of this guide you can start to embroider. Hold the colours against the fabric first to make sure that they look right, then use either satin stitch for the flowers (this is a good fill-in stitch) or use the lazy daisy stitch in long and short sweeps. Stem stitch is ideal for narrow lines, to outline leaves and stems. These stitches are equally suitable for other subjects, birds etc., French knots make good centres; try to get the colours right for a special effect, e.g. black for bright red poppies,

yellow and orange for marigolds etc.

Keep the colours clear, especially against a dull background. Avoid trying to make shadows, this can make the work look muddy and spoil the effect, it's a striking splash of colour that looks best. Adding the stitches after the knitting will give the embroidery a raised look, therefore you need to aim for flowers that look as though they could be picked or birds that are ready to fly away or feathers that might just float away.

Finally we are back to beads again. There is nothing to stop you combining the two, embroidery with beads added, say using tiny beads for the stamens, for the birds' eyes or to outline the feathers, but make sure first that the beads will clean in the same solution as the garment itself.

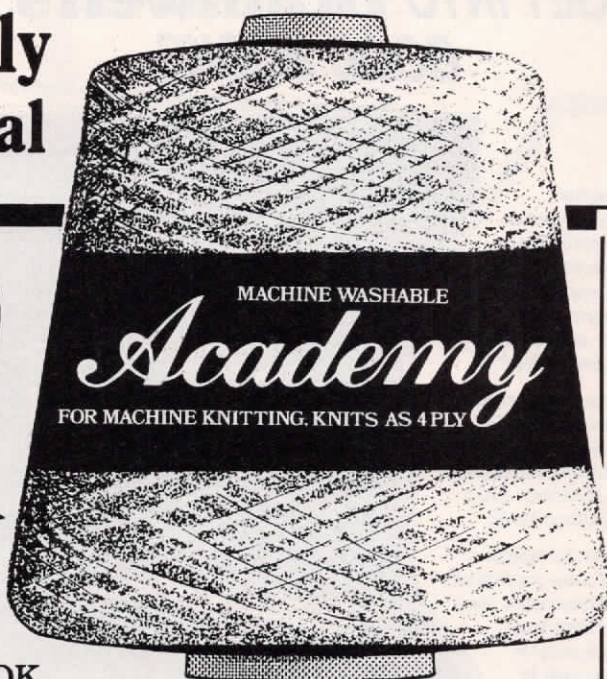
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BATWING SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard/electronic machines with or without a ribber.

MATERIALS

Bramwell Duospun.
1 [1] x 500g cone in Lemon Cocktail (MY).

Duospun is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancashire BB5 5TU.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit bust 87-97 [102-112] cm, 34-38 [40-44] in.
Actual size at lower edge 91 [106] cm, 35¾ [41¾] in.
Length to back neck 52.5 cm, 20¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

34 sts and 70 rows to 10 cm, 4 in measured over slip/skip stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card as shown before starting to knit.

ELECTRONIC MACHINES

Fill in pattern card as shown before starting to knit.

KNITMASTER MACHINES

Set pattern width indicator to 12. Place point cams one N in from each edge and needle one cam between Ns 6 and 7 at left or right of centre 0. Press buttons 1 (right light on) and 2 (right light on).

BROTHER MACHINES

We used card 362 for Brother 950 and reproduce the card courtesy of Brother.

BACK

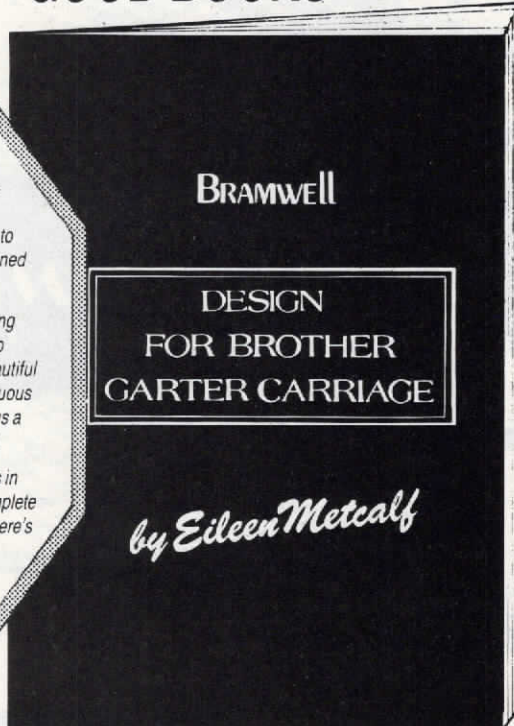
Push Ns 15 to 76 inclusive at right of centre 0 to WP. 62 Ns. Insert card and lock on 21st [36th] row.

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Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in slip/skip st. K 6 rows. Inc 1 st at left edge of next and every foll 7th row until there are 80 sts, then on every foll alt row until there are 145 sts. K 1 row. Cast on 4 sts at beg of next row, K 1 row. Cast on 5 sts at beg of next row. 154 sts. K 104 [128] rows. RC shows 365 [389] *.

Place marker at right edge. K 112 [118] rows. Place marker at right edge. K 105 [129] rows.

** RC shows 582 [636]. Cast off 5 sts at beg of next row. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at left edge of

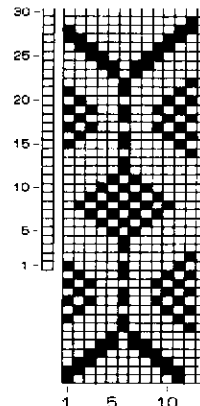
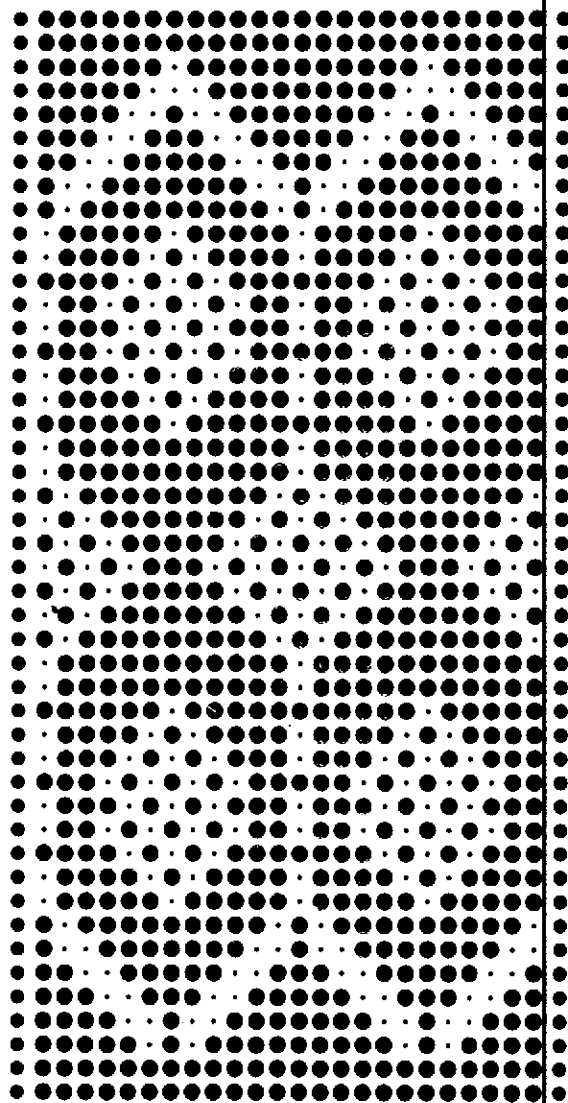
next and every foll alt row until 79 sts rem, then on every foll 7th row until 62 sts rem. K 6 rows. Cont in st st, K 1 row. RC shows 843 [897]. Using WY, K a few rows and release from machine **.

FRONT

Work as for back to * reversing shapings by reading left for right and right for left.

SHAPE NECK

Cast off 2 sts at beg of next and foll 10 [11] alt rows. K 71 [73] rows. Cast on 2 sts at beg of next and foll 10 [11] alt rows. K 104 [128] rows. Work as for back from ** to ** reversing shaping by reading right for left.



WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 149 [164] Ns on both beds to WP.

* Arrange Ns for 2x2 rib (2x1 needle arrangement). Using MY, cast on and K 4 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Use side weights. Using MT---/MT---, K 40 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 149 [164] Ns to WP.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With K side facing, pick up 149 [164] sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder and upper sleeve seam.

Push 128 [136] Ns to WP. With K side facing pick up 128 [136] sts around neck edge and place on to

CUFFS

Join left shoulder, upper sleeve and neckband seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for

2x2 rib (2x1 N arrangement). Push 65 Ns on both beds to WP. Work as for welts from * to *.

MACHINES WITHOUT RIBBER

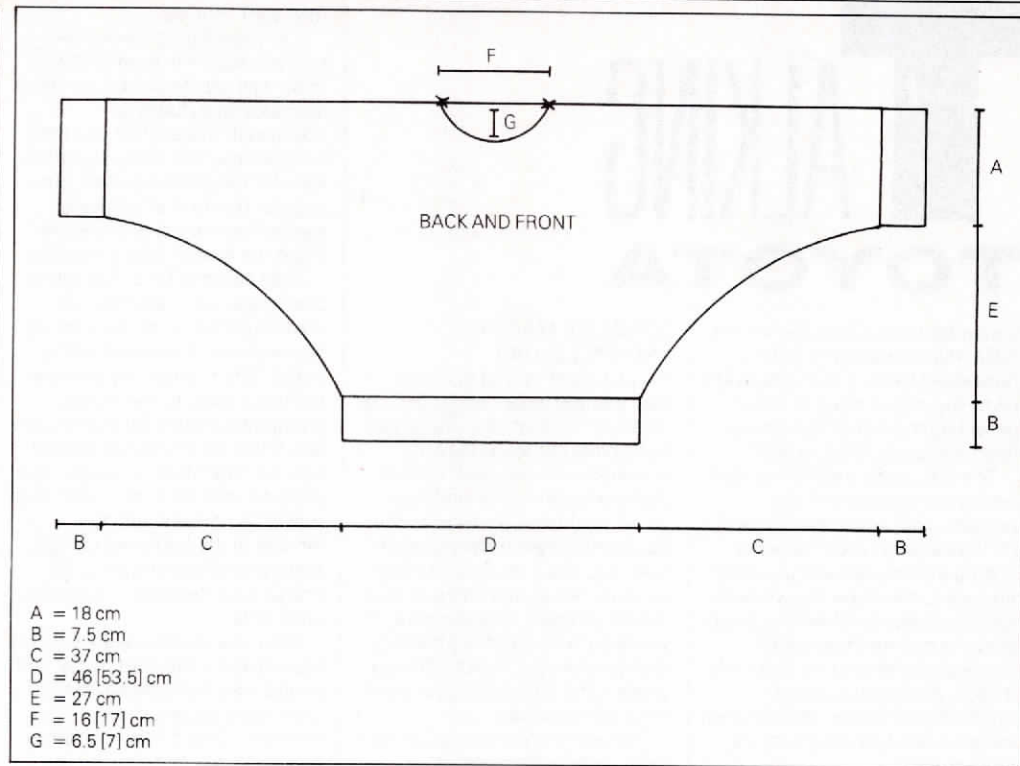
Push 65 Ns to WP. Work as for welts from * to *.

ALL MACHINES

With K side facing, replace 124 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

Ns. Using MT and MY, K 40 rows. Cast off.

A = 18 cm
B = 7.5 cm
C = 37 cm
D = 46 [53.5] cm
E = 27 cm
F = 16 [17] cm
G = 6.5 [7] cm

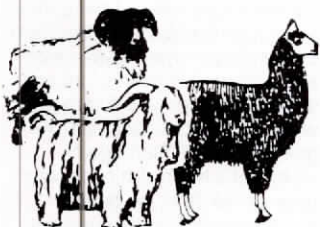


PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Allow neckband to roll.



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TALKING TOYOTA

I recently heard a lady say, on the radio, that she loves to collect household hints. In fact, she went on to say, she is often so busy collecting them that she cannot find time to put them to use!

There must be many of us who recognise ourselves in that remark. I too, am an avid collector of "tips and wrinkles", always hoping that the tips will be useful enough to eliminate the wrinkles. But it's no good just writing them down or cutting them out of magazines and sticking them into a book, if I do that I cannot recollect just where I have written them or into which book I have stuck them.

The only tips that are going to be of lasting use are those that are tried out and found to succeed. Sometimes it is the passing on of a very simple idea that can help out a lot of people and a splendid notion that you haven't even thought much about may be just what your neighbour might need.

LONG LIVE MACHINE KNITTING CLUBS

If you already belong to a club I'm sure you will have said "amen" or "right on" to that title. The bigger clubs have the advantage of speakers who can demonstrate plenty of useful ideas and have you all scribbling like mad so that you won't forget what you have seen and you'll remember what you saw, when you come to try it out for yourself. What is more, if you leave a bit out there is every chance that your friend will have written that bit, and you can work it out between you.

These are opportunities to learn large scale techniques. How about the end of the talk, after the questions have been dealt with, the speaker thanked and the tea/coffee handed round? Isn't that when you all get together to discuss your latest ventures and you can hardly hear yourselves shout for the noise of "but I did that and the carriage wouldn't budge" or "I've got this super

new yarn" etc. etc.

It is often during the excited chat amongst the members that many tips can be picked up. Here is an example that is so ridiculously simple that you may wonder how I could be so dim as not to think of it for myself, but apparently this was originally passed on to my friend Brenda along the lane at such a meeting.

I had called in for a chat and as she was at her machine I sat while she cast on some stitches for whatever she was about to make. What caught my eye was her nylon cord. It was neatly wrapped around a flat plastic core and fitted neatly into her gadget box. I thought that if I bought one of those little cores my nylon cord would be neat and tidy too, instead of the bird's nest tangle that generally greeted me, no matter how carefully I rewound it each time.

Once the stitches were cast on I asked about the cord holder and where they could be bought, or did it come as part of her machine. (Could it be possible that I was going to develop a jealous streak because her machine provided a nylon cord holder and mine didn't?) She looked a bit mystified at my question and then held it out - "It's the machine brush" she said. And so it was, I hadn't noticed that it was the brush because, to make this work efficiently, it's best to hold the brush by the bristles. The plastic handle has an inset groove and the nylon cord winds easily round it and stays there, taking up no extra space at all.

Forgive me if you have been doing this for years, but little tips like that enchant me, they make life easier with the least amount of effort, expense or even know-how, once you've seen it done. Now that tip was passed on at a club meeting by one member to another. When I was in our local needle-craft shop last week I was discussing the local club with the proprietor and he mentioned that although they don't have many speakers the members feel that they get their "money's worth" because of the tips they can pass on to each other. I agreed and told him how delighted I was to discover the idea of winding the nylon cord round the brush handle. A big smile crossed the faces of him and his wife. "What a good idea" they both said. They hadn't heard of it either.

PATIENTS AND PATIENCE

Most machine knitters sit down to work at their machines - at least they are always in that position on magazine photographs and I'm sure they don't just sit down, say cheese, then leap to their feet after the photographer has left.

Occasionally I have mentioned that usually I stand up to knit. This started when I did something unspeakable to my back and sitting down was more painful

than standing up. By the time my back was fit again I had acquired the stand-up knitting habit and I stayed with it. However, to bring you up to date I am now a yo-yo knitter, at least until very recently. The straight knitting was decidedly easier from a standing position, especially when I was using the ribber, not necessarily ribbing, but once the rib bed was in place, as this tilted the machine main bed away from me. Whilst standing I had a better view of the main bed.

Many of the actions were easier to see in this position but it was a little tiring and for some things I had to sit down - casting off, for example. I have got over this by having a series of wedges made for the legs at the far edge of the table. With these I can adjust the table to tilt to just the right angle. I found that a single wedge for each leg didn't serve as I wasn't quite happy with the amount of tilt, but with a few to play with I could adjust the table to the way I wanted it. Yes I know you can buy tables especially designed to tilt to a required position but I don't really want that expense and, besides, what would I do with my old faithful? The table that will, if necessary, hold two machines, one at each side.

This idea was also the result of another handy tip passed on. It's the tips you see in use on my table successfully for yourself that are really worth hanging on to. After all that I have to tell you that whatever I did to my back a few years ago I managed to do again yesterday. Fortunately only the main bed was set up because I couldn't cope with anything more strenuous than basic knitting and as this wasn't a flat-on-my-back effort I was able to knit a bit and sit down to it as well. For those with "iffy" backs I pass on my golden rules. 1) Don't go on knitting if it hurts, the back only gets worse. 2) If you drop something on the floor, leave it there for someone else to pick up unless you are well practised in the knees bend, straight back method.

MAKING A LITTLE GO A LONG WAY

Having the main bed only on my table took me back to my first days at using the Toyota 358. One of the most important things I have learned about machine knitting is that there is so much more to learn and accomplish than for hand knitting - it's easy to see why people give up so easily. While I was contentedly using the ribber to make k 1, p 1 rib I had gradually forgotten how to make double or continental ribbed welts. It's probably my age but I find it difficult to carry all the methods in my brain all the time. Once I have acquired a method, until it became automatic I tend to stay with that style if I can since it saves having to look a different one up in the manual.



• 5 •



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But practise makes perfect as they say, and I returned to the first welt method I had learned this week in order to make a baby's sweater and dungarees set. This was not an original. When I want to make things for myself or the family, it is usually to save time and working out an original pattern takes time, so I look for a pattern that is just what I need. In this way I also have to do things on the machine that I might otherwise not think of tackling, hence the single bed mock ribbed welt. I haven't used that for a long time.

I got set up all right, with only a brief mistake, I read MT and MC in place of MT and WY, for the beginning and had to unravel and start again. Reading the pattern more carefully was yet another lesson learned. Making the hem was a disaster the first time too. How could I go wrong? Because I had forgotten how to do it correctly, was too lazy to look it up and the result was that I picked up the wrong loops and it all laddered undone when I had finished the back. Next time around I read up each section and it was fine. These tiny garments (and this was for 46cm 18 in. in chest) are rather fiddly but if you go wrong it doesn't take long to re-work it; therefore they make splendid practise pieces, similar to the pair of gloves I made right at the beginning, and wore and wore during the winter.

Making such a tiny sweater

meant that a punch card seemed too much trouble - I could use the 858 push button facility to make a little two-stitch block pattern. It was simple to set up and, once set, as straightforward as a punchcard to operate. I put the zig-zag dial to 3 and pressed down buttons, 1, 2, 5, 6, 9, 10. With MC in feeder No 1 and CC in feeder No 2 and pattern dial on colour, all I had to do was select the needles for each row and remember to alter the zig-zag dial to 5 and then back to 3, every two rows. It was a dainty little pattern, well suited to the shape and gave me practise over a small area. The neck shaping was no problem. I made a note of which pattern row I had ended on, then put the needles at the left into HP and shaped in the usual way. After the first side was finished I merely had to set the zig-zag dial back again for the next row and complete the second side.

When it came to the dungarees I was a bit flummoxed over how to make a buttonhole over the "11th stitch" but assumed that as it was a baby's garment, that meant a little hole, so I transferred the stitch on that needle to its adjacent needle and left the empty needle in working position. Lo and behold, a little buttonhole was what I got! Actually I ended with two at each end which, once the welt had been doubled over to finish, could be neatened in the making up.

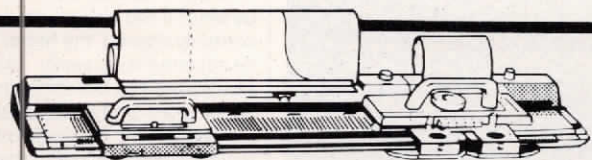
The final bit of extra practise

that I hadn't used for ages was when working the straps. For the single bed machine the instructions read "cast on 15 sts by hand". My book tells me to cast on automatically, using the cast on comb. I wondered whether that was what was meant. But a quick phone call to Brenda the oracle told me that casting on by hand meant just that and when the strap was made I could see why. It was a neat edge, and possibly neater than I could have managed with the automatic cast on. It is sometimes referred to as the "e" wind cast on where you place a slip knot on to the first needle at

the left, with the carriage at the right, and then the yarn is passed through the feeder. After the first row I held the nylon cord to keep these stitches in place until I had worked a few more rows, then removed it and carried on. This seemed a strange method for casting on to me because that was the very first way I learned to machine cast on with the machine I had about twenty years ago. All the things we learn seem to take a long time and although we forget them temporarily it's obvious that they only fade away, just waiting to be recalled from our memory banks.

Shelagh Hollingworth

"I'm short of wool, dear, so I'll knit a small jumper and you can go on a diet."



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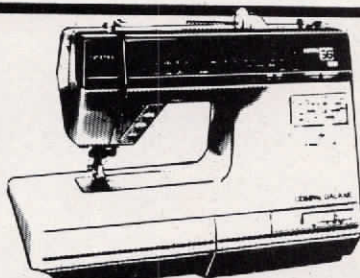
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T E A C H - I N

EASY TRANSFERS

The last article in this series about the ribber deals with the use of the rib transfer carriage. This can save a lot of time – but can also be very frustrating if it does not work correctly!

Transfer carriages, for easy

movement of stitches from one bed to the other, have been available for European double bed machines for a very long time. The difference between the two beds on Japanese machines was one of the reasons why they did not become available until fairly recently. This is also the reason

why stitches can only be transferred in one direction, from the ribber to the main bed, although this is possible when using the European machines.

Unlike many of the other accessories, the rib transfer carriages for the Brother and Knitmaster machines are very different. The Brother rib transfer carriage, like those for the European machines, looks like a saddle, and transfers the stitches as the carriage is pushed across the bed from right to left. The Knitmaster carriage, however, looks like the linker, and the stitches are transferred as the handle is turned.

Although the two transfer carriages are very different, the reason for most problems with them is the same – needles in the wrong position. The movement of the stitches between the beds relies on a stitch being removed from the ribber needle, and transferred to a needle on the main bed. This is a relatively difficult operation, and it is not surprising that sometimes things do go wrong! If either of the needles is bent, the transfer will not take place correctly, and the stitch may be dropped. If odd stitches are dropped or not transferred correctly, this is probably the cause of the problem. Note or mark the stitches which appear to be causing the problem, and change them before trying the transfer carriage again.

If large groups or most of the stitches are dropped or not transferred correctly, the problem is likely to be the alignment of the two beds. On a Brother machine, the ribber must be set to half pitch, and on a Knitmaster to full pitch after knitting the rib and before trying to transfer the stitches. The transfer carriage then moves the stitches at the correct angle to the other bed. However, if the needles on the other bed are not in the correct position, the stitches cannot transfer correctly. When the ribber is set to P, the sinker post on the two beds should be immediately opposite one another. Do not use the needles to check this, because they could be bent! If the sinkers are not correctly aligned, the ribber can be adjusted fairly easily. The two screws holding the ribber in position are on the left hand side of both ribbers. On the Brother machine they are just to the left of the letters D and E at the end of the needle bed, while on the Knitmaster they are behind the channel which the ribber carriage runs along. Loosen the two screws VERY SLIGHTLY – one turn will probably be enough – and you should find that the ribber can be moved from left to right. Tap the end of the ribber gently until the alignment of the two beds is correct, then tighten the screws without allowing the ribber to move again. This alignment should be checked occasionally, because the vibrations caused by using the machine can gradually loosen the screws.

Before attempting to use the transfer carriage for transferring ribs on garments, knit some samples of the different types of rib, and practice using the transfer carriage. Don't forget to push forward any empty needle on the main bed – the carriage can't put the stitch on to a needle which isn't there! Brother owners should increase the ribber tension by three whole numbers on the last row before transferring the stitches. This transfer carriage also requires two movements for the transfer of 2x2 rib, tight 2x2



rib and full needle rib. This is because it does not reliably transfer two successive stitches that are in working position. When knitting a garment, finish with the carriage on the correct side so that the transfer carriage can be used. If this means that the depth of the welt needs to be altered by one row, this will make no difference to the look of the finished garment.

The transfer carriage can also be used when knitting neckbands. To knit a quick and simple band using this carriage, cast on and knit the depth of neckband needed for the garment - this can be knitted double the required length and folded after completing the band if required. Finish on the correct side to use the transfer carriage and transfer the stitches to the main bed. Using the main bed sinker plate, knit one row stocking stitch at main tension. Pick up the neck edge of the garment (open stitches or a closed edge), knit one row and cast off loosely. Although this is an ideal band for V necks and for round necks on most adult garments, it should not be used for a child's round neck, because the casting off reduces the elasticity, and usually makes it difficult to get over the head. To knit a looser neckband, knit the rib and use the carriage to transfer to the main bed. Knit four rows stocking stitch, then a few rows using waste yarn. Fold the band to

the right side and backstitch the last row knitted in waste yarn.

Although the carriage is usually used for the transfer of stitches after knitting welts and for neckbands etc., it can be used to knit some lovely designs. When a stitch is pushed into work on the ribber, a hole is formed, giving the fabric a lacy look. Even the very simple designs which I have included here are probably quite tedious if used for a complete garment, but they can be used as a border on a plain stocking stitch garment, or knitted on to the front of a garment which has a plain back and sleeves.

Both examples were knitted with a three ply yarn, fine enough to knit a full needle rib. Knit the welt, then transfer all the stitches to the main bed and knit one row on the main bed only (with the ribber carriage) before starting the chosen design.

Simple transfer design (Fig 1).

1. Push forward the first and every alternate needle on the ribber with the 1x1 needle pusher.
2. Set the ribber to H5.
3. Knit four rows then transfer all the stitches to the main bed. (Brothers owners - do not push back the selected needles.)
4. Rack the ribber to H4.
5. Repeat step 3.

The design is knitted by repeating this sequence for the length required.

Triangles design (Fig 2)

1. Mark the butt of every 10th needle on the ribber with nail varnish.
2. Push forward the marked needles and knit two rows.
3. Bring forward the needle each side of the one in working position and knit two rows.
4. Repeat step 3 until there is only one needle empty between the blocks of working needles.
5. Transfer all the stitches to the main bed.
6. Knit four rows, then repeat the sequence.

Many other designs can be knitted using this method - experiment with different numbers of needles, racking the designs etc., and you may find an unusual design.

Diane Bennett

INDEX

1986

May - The ups and downs of hems (single bed).

June - Ribbed welts.

July - Shapely shapings.

August - Knitting neater necklines.

September - Beastly bands? (V necks and cardigan bands.)

October - Why not knit a skirt?

November - Use your charting device.

December - What does this knob do? (Uses of holding position.)

1987

January - Add a little spice.

(Trims and decorations.)

February - Cables can be fun.
March - The missing link. (Hague Linker.)

April - The yarn jungle.

May - What is a colour changer?

June - Electronics - what's all the fuss about?

July - My new baby (Brother 950 machine).

August - Designs for electronics.

September - Put it where you want it. (Positioning designs on electronics.)

October - Knit a ribbed jumper - Part 1. (Setting up and functions of the parts.)

November - Knit a ribbed jumper - Part 2. (Yarns, tensions and patterns.)

December - Knit a ribbed jumper - Part 3. (Simple garments, welts and shaping.)

1988

January - Knit a ribbed jumper - Part 4. (Necklines and shoulders.)

February - Simple rib stitches.

March - Fisherman's rib.

April - Tuck and slip ribs.

May - Racking.

June - How did you make that? (Unusual rib stitches.)

July - Easy transfers. (Rib transfer carriage.)



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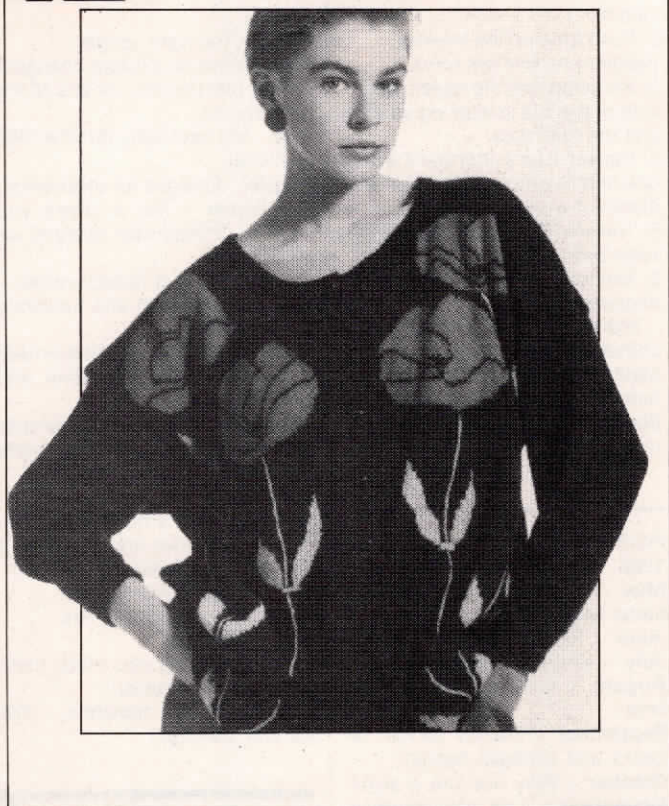
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12 POPPY JACKET



PATTERN RATING

**** Recommended for experts only.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Acrylic/Wool/Nylon.
2 [2] x 340g cones in Black (MC).
1 [1] x 340g cone in Red (A).
1 [1] x 340g cone in Pale Green (B).

A small amount in Pale Blue (C).
A few lengths of 4-ply lurex in Gold or Silver (D).
9 buttons.

Acrylic/Wool/Nylon is 65% Acrylic, 20% Wool, 15% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Spectrum Ltd, Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 119 [125] cm, 47 [49 1/4] in.
Length to shoulder 73 cm, 28 3/4 in.
Sleeve seam 46 cm, 18 1/4 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7). 26.5 stitches and 35 rows to 10 cm, 4 in measured over intarsia pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 80 [84] Ns at left and right of centre 0 to WP. 160 [168] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 79 [84] Ns at left and 79 [83]

Ns at right of centre 0 to WP. 158 [167] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 19 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge

ALL SIZES

160 [168] sts.

ALL MACHINES

Set RC at 000. Using MT, K 6 rows. Cont in intarsia patt from chart.

Counting from both edges, miss 25 [29] Ns, place first row of lower leaves over next 13 Ns and centre leaf over centre 4 Ns, K 38 rows. RC shows 44.

Counting from both edges, miss 21 [25] Ns, place first row of second leaves over next 6 Ns, K 17 rows. RC shows 61.

Counting from right edge, miss 87 [91] Ns, place first row of butterfly over next N, K 24 rows. RC shows 85.

Counting from both edges, miss 49 [53] Ns. Place first row of third set of leaves over next 6 Ns, K 12 rows. RC shows 97.

Counting from right edge, miss 83 [87] Ns, place first row of small centre back poppy over next 6 Ns, K 33 rows. RC shows 130.

SHAPE SLEEVES

Inc 1 st at each end of next and foll 3 alt rows. 168 [176] sts. K 6 rows. RC shows 143.

Counting from both edges, miss 47 [51] Ns, place first row of large poppy over next 5 Ns, K 5 rows. RC shows 148.

Counting from both edges, miss 14 [18] Ns, place first row of upper side leaf over next 3 Ns, K 39 rows. RC shows 187.

Counting from both edges, miss 26 [30] Ns, place first row of large poppy over next 5 Ns, K 43 rows. RC shows 230. Cont in st st and MC, K 8 rows.

SHAPE NECK

Push 104 [108] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of next 10 rows. Cast off rem 54 [58] sts. With carriage at right, push 40 Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push rem Ns from HP to UWP and finish to

correspond with first side reversing shapings.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 [42] Ns at left and right of centre 0 to WP. 80 [84] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 40 [42] Ns at left and 40 [41] Ns at right of centre 0 to WP. 80 [83] Ns. Work as for back from * to *.

2ND SIZE

Inc 1 st at right edge

ALL SIZES

80 [84] sts.

ALL MACHINES

** Set RC at 000. Using MT, K 6 rows. Cont in intarsia patt from chart.

Counting from right edge, miss 25 [29] Ns, place first row of lower leaves over next 13 Ns, K 34 rows. RC shows 40.

POCKET OPENING

Using a length of WY, K centre 42 sts by hand. K 4 rows.

Counting from right edge, miss 21 [25] Ns, place first row of second leaves over next 6 Ns, K 41 rows. RC shows 85.

Counting from right edge, miss 49 [53] Ns, place first row of third set of leaves over next 6 Ns, K 45 rows. RC shows 130.

SHAPE SLEEVE

Inc 1 st at right edge of next and foll 3 alt rows. 84 [88] sts. K 6 rows. RC shows 143.

Counting from right edge, miss 47 [51] Ns, place first row of large poppy over next 5 Ns, K 5 rows. RC shows 148.

Counting from right edge, miss 14 [18] Ns, place first row of upper side leaf over next 3 Ns, K 39 rows. RC shows 187.

Counting from right edge, miss 26 [30] Ns, place first row of large poppy over next 5 Ns, K 32 rows. RC shows 219. K 1 row extra for left front only.

SHAPE NECK

Cast off 20 sts at beg of next row. Dec 1 st at neck edge of every row until 54 [58] sts rem. Cont in st st and MC, K 18 rows. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 [42] Ns at left





and right of centre 0 to WP. 80 [84] Ns. Work as for back from * to *

MACHINES WITHOUT RIBBER
Push 40 [41] Ns at left and 40 [42] Ns at right of centre 0 to WP. 80 [83] Ns. Work as for back from * to *

2ND SIZE

Inc 1 st at left edge.

ALL SIZES

80 [84] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings and intarsia by noting alteration in number of rows worked and reading left for right.

POCKET LININGS

Push 42 Ns to WP. With P side facing, replace 42 sts from top edge of pocket opening on to Ns. Using MT and MC, K 40 rows. Cast off.

POCKET TOPS

Push 42 Ns to WP. With P side facing, replace 42 sts from lower edge of pocket opening on to Ns. Using MT and MC, K 1 row.

MACHINES WITH RIBBER

* With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber.

Cont in 1x1 rib. Using MT-3/MT-3, K 10 rows.

Transfer sts to back bed. Cast off *

MACHINES WITHOUT RIBBER

Inc 1 st at each end. 44 sts.

* Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-3, K 19 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row.

Using MT, K 1 row.

Cast off *

SLEEVES

Join shoulder seams.

Push 74 Ns at left and right of centre 0 to WP. 148 Ns. With P side facing, pick up 148 sts along armhole edge and place on to Ns. Set RC at 000. Using MT and MC, K 2 rows. Dec 1 st at each end of next and every foll 4th row until 74 sts rem, then on every foll alt row until 56 sts rem. K 3 rows. RC shows 168 and work measures 42 cm, 16½ in.

MACHINES WITH RIBBER

Work as for pocket tops from * to *

MACHINES WITHOUT RIBBER

Work as for pocket tops from * to *

NECKBAND

Push 164 Ns to WP. With P side facing, pick up 62 sts up left side of front neck, 40 sts across back neck and 62 sts down right side of front neck and place on to Ns. Using MT and MC, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-3/MT-3, K 19 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 5 rows. Using MT-3, K 9 rows. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Using MT, K 1 row. Cast off.

BUTTON BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 225 rows. Transfer sts for st st. Using MT and WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Using MC, cast on 17 sts by hand. Set RC at 000. Using MT-1, K until long enough to go along front edge. Using WY, K a few rows and release from machine.

ALL MACHINES

Sew button band to left front, unravelling WY and adjusting rows, as required, to fit front edge. Cast off sts. Mark this band with 9 markers to indicate button positions, the lowest 4 rows from lower edge, the top approx 1 cm, ½ in from cast off edge, the rem 7 spaced evenly between.

BUTTONHOLE BAND

MACHINES WITH RIBBER

Work as for button band, making buttonholes over centre 3 Ns to correspond with marked positions.

MACHINES WITHOUT RIBBER

Work as for button band, making buttonholes over Ns 4, 5 and 6 from both edges.

ALL MACHINES

Sew buttonhole band to right front. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Sew

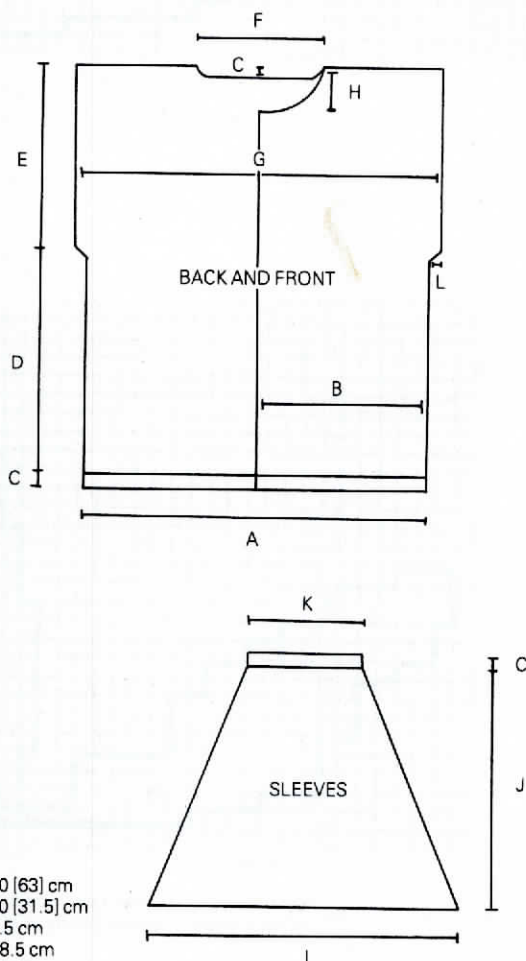
ends of pocket tops neatly to right side and pocket linings lightly to wrong side.

MACHINES WITHOUT RIBBER

Fold front bands in half and catch down on inside. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons. Complete poppies by working stems as shown in chain stitch and B. Outline petals with swiss darning and MC. Make french knots in MC at centre of poppies. Using D, work butterfly body in swiss darning. To make buds, work a few straight sts in A, then surround with long and short sts in B.

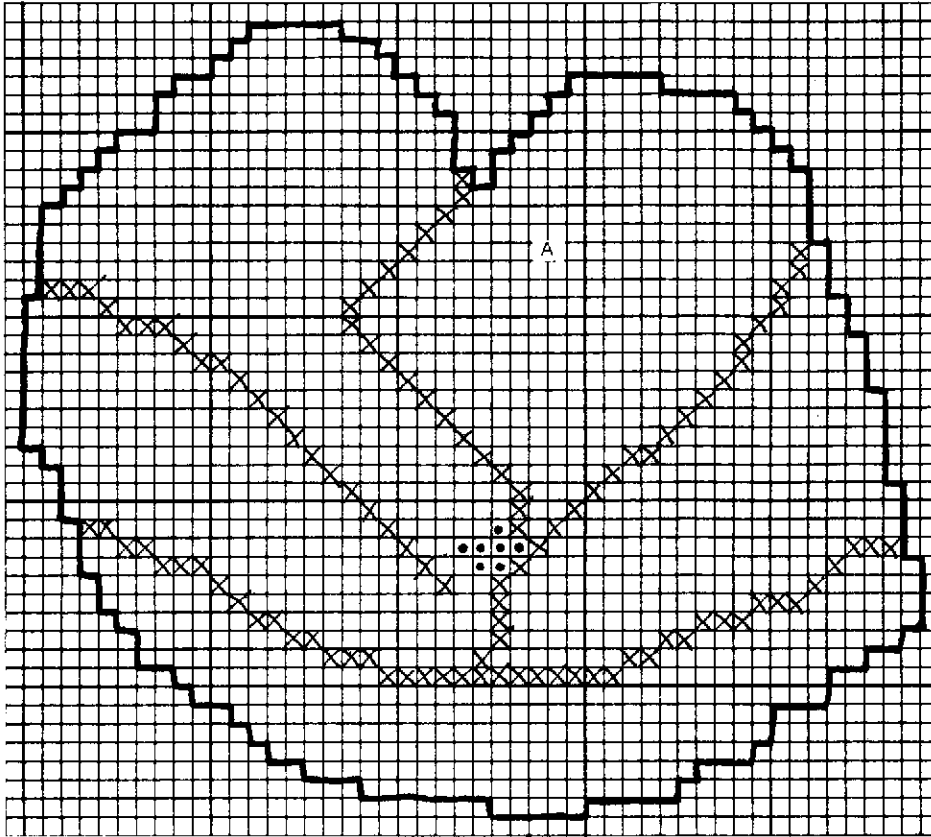


A	= 60 [63] cm
B	= 30 [31.5] cm
C	= 2.5 cm
D	= 38.5 cm
E	= 32 cm
F	= 22.5 cm
G	= 63 [66] cm
H	= 8 cm
I	= 53 cm
J	= 42 cm
K	= 20 cm
L	= 1.5 cm

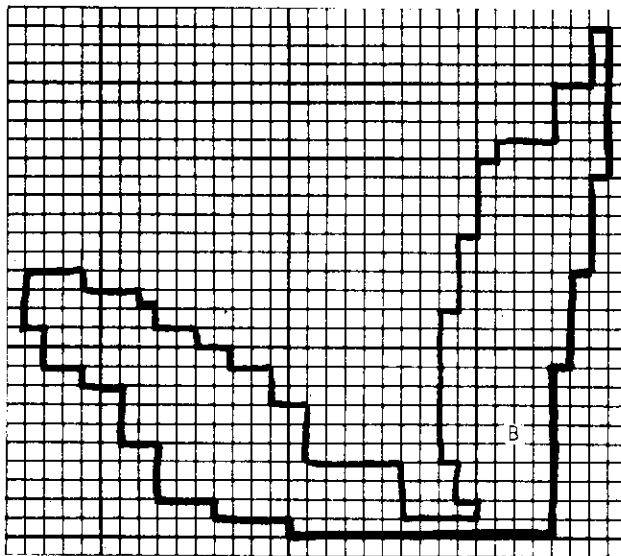
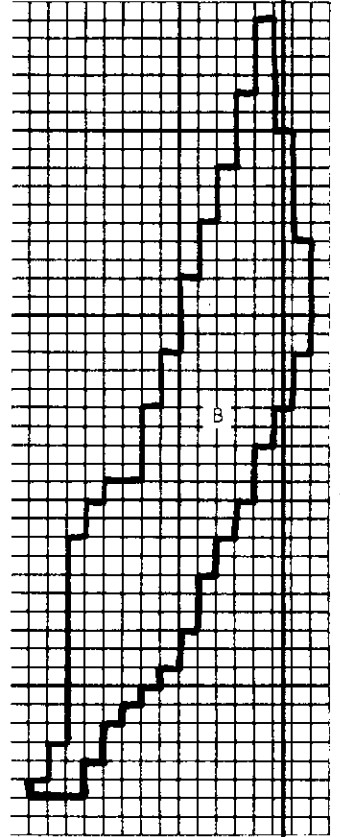
A = Red
B = Pale green
C = Pale blue

O = Swiss darn with Lurex
● = French knots
x = Suggested swiss darning lines

Lower poppy back and front
reverse for upper poppy

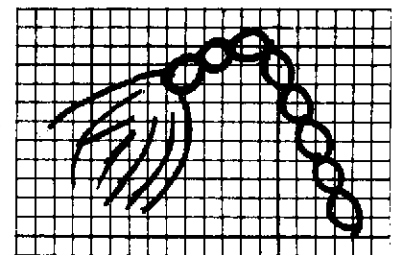


Upper side leaf
Right of centre O on back/right front
reverse for left of centre O on back
and left front



lower leaf

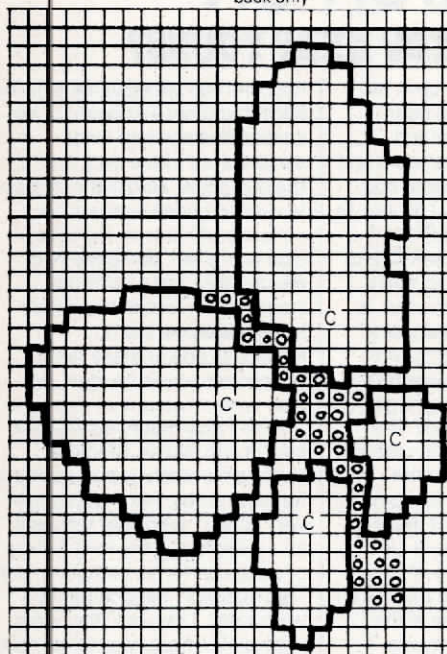
right of centre O on back/right front (p side)
reverse for left of centre O on back/left front



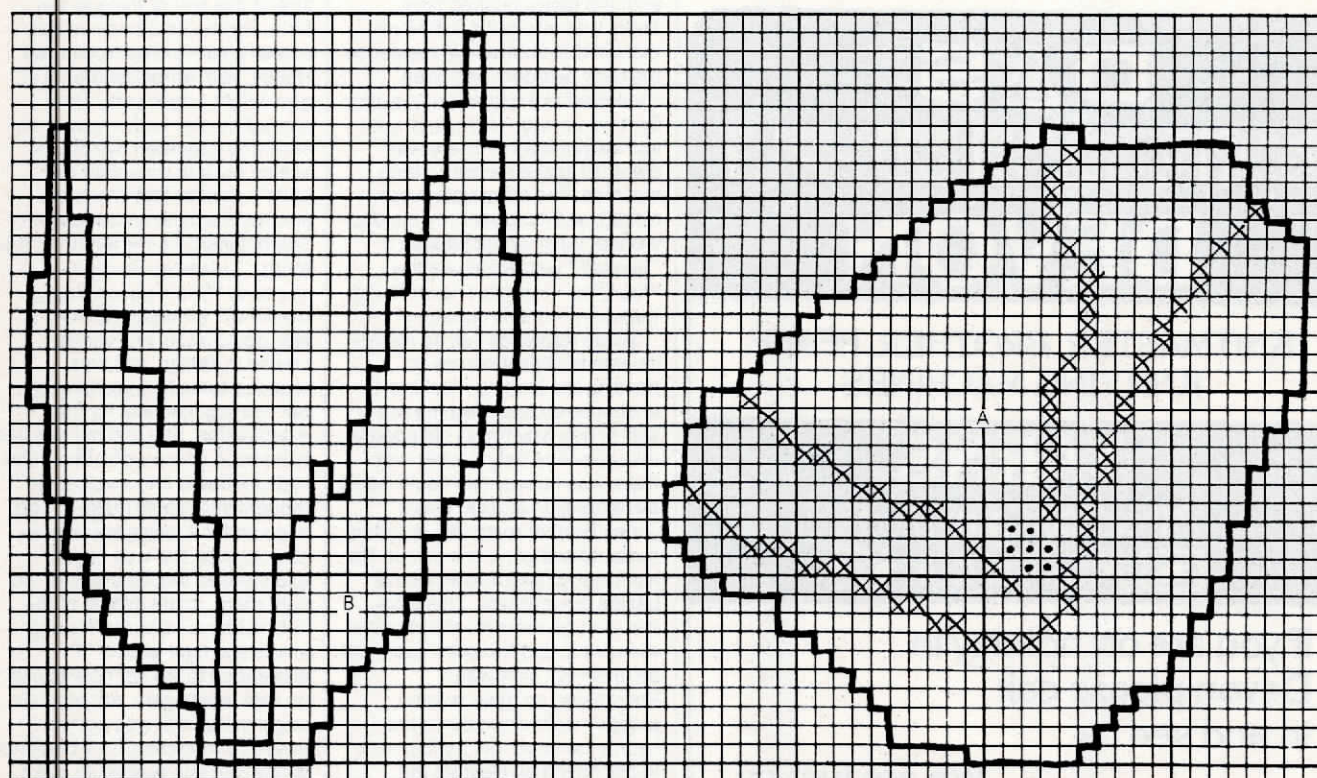
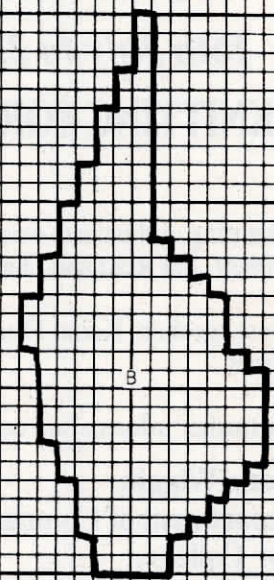
seed
pod

chain stitch
stem

Butterfly
back only



Centre leaf
lower back
one only



Second leaves
reverse for right of centre 0 on
back/right front

Left of centre 0 on back/left front

Third set of leaves are as
second, only reversed

Small centre
back poppy
one only

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LATCH ON

WHERE DO YOU KEEP YOURS?

Knitting machines turn up in the oddest of places. I have been teaching (both at school and privately) for 12 or more years and have found myself in some odd situations. I always say I go into as many bedrooms as the District Nurse! Of course, it is sensible to keep the machine set up, and a spare bedroom, seldom used, is the ideal spot. The "ideal place" can sometimes be very bizarre. Twice I have given lessons on the upstairs landing (with half a gale blowing across my back!). The machine often appears in splendid isolation in the middle of the sitting room, although I suspect in this case it has been put there for my benefit (probably because there isn't room for two of us in the bedroom). Come to think of it I have found the machine in the main bedroom once or twice. I don't find it particularly comfortable, perched on the side of a double bed, but at least we can sit side by side. Once I found myself in the upstairs of a pub, with all the cheery noise (and smell!) of the saloon bar wafting up from below. Another time I was in a cottage-type restaurant, with the tables pushed back. There was jolly good coffee on that visit! In another old residence the back bedroom had been converted to a bathroom/lavatory. So it was a large room, and, yes, you've guessed it! There was plenty of space for the knitting machine. The old couple were retired, and it crossed my mind to wonder what would happen if "himself" wanted to use the "facilities". Happily I never found the answer to this question.

Some husbands can be mighty inventive when it comes to housing the knitting machine. I encountered one machine in a sort of box which was clamped to the table. The only trouble was, there was no way one could insert the extension arms (it was a Jones/Brother machine). Another husband had gone one better. He had fitted a shelf into an alcove beside the fireplace. This gave just enough room for the carriage to move to and fro, but it could not be taken off. This was a Knitmaster, so there was no problem with extension arms. I hadn't the heart, on my first visit, to ask how they cleaned the underside of the carriage. I was never asked back - I wonder if there had been a divorce?

Several years ago I went out into the country to a pretty bungalow. Because it was a fair distance from home the good lady had two lessons, providing a very nice lunch in between. Her

husband had excelled himself. He had bought her a caravan for her knitting and sewing! I was escorted out of the back door of the bungalow, across the garden to a rustic bridge over a small stream and there on the other side was a van, complete with electric light and a Calor gas stove. I can't remember if they had a telephone laid on; nowadays one of these radio telephones would be ideal, but they weren't around at that time.

It isn't only machines that are kept in odd places. Machine knitters themselves pop up at the funniest times. I was asked to a very "posh" wedding, followed by a reception in the long gallery of a Stately Home, complete with "old masters" decorating the walls (well, I assume they were originals!). There was no formality about the meal, and no "top table" with place names. We wandered at will, sitting down at little tables as the mood took us, but we were served by waiters in "tails" who put plates of delicious food on the tables for us to help ourselves. Well, I don't have to describe it for you, no doubt you attend this sort of thing all the time. For the occasion I knitted myself a suit in cream coloured Hobby, with embellishments in grey bright acrylic yarn. This passed muster with my sternest critic (my daughter). No doubt, seeing my suit reminded the bride's mother that she had another machine knitter present. She dragged me the length of the room. "I want you to meet 'E'," she said. "She's got a knitting machine". It transpired that "E" was doing a City and Guilds course in design, and was required to make a garment on her knitting machine for the examination. She told me she had hand-spun some wool which she had crocheted into a suit, and thought she would make a "top" to go under it, using silk. It was obvious that she was not an experienced machine knitter, so right there, in the middle of the "old masters" and the "young lovers and their guests" I proceeded to tell her how to cast on with waste yarn, etc. etc. I did suggest that silk was not the easiest of materials for a beginner to use, but she wished to use a natural fibre, rather than man made. I think we compromised on cotton, but I can't honestly remember. (No, it wasn't that I had drunk too much champagne - having taken some cough mixture that day I was sticking to orange juice - unfortunately!)
Not quite so up-market, but

another "occasion" was when I was at a lunch for members of a club for disabled folk which my husband founded and ran for many years. He has now been promoted to President, so this time we do have a "top-table", and we are required to sit there. I usually find myself next to the Minister who says the grace. Since I live 25 miles away we don't have a lot to talk about in the Parish. A couple of years ago I found a different gentleman beside me. It transpired that he was the husband of the Mayor of the Borough (who, naturally enough, was a lady!). He had been a naval officer in his day, and turned out to be a considerable tease. "What are your hobbies?" he enquired. "You'll never guess in a hundred years" I told him. When I confessed to machine knitting he informed me that his wife had a machine. How often have I heard that? Usually it's in the loft or on top of the wardrobe. I was wrong in this case; when I talked to the lady herself afterwards she obviously used her machine when Mayoral duties would allow. This was at Christmas, and I had quite forgotten that I told her in passing that I wrote for a magazine. We met again in June at a "strawberry tea". I didn't recognise this lady without her chain of office, but she knew me. "I have read several of your articles," she told me. "I read about sideways knitted skirts, and I thought it couldn't possibly work, but I have made one and am very proud of it!" I wish I could have seen her garment, but I was proud too (and not a little relieved) that someone had (a) read what I write and (b) found my advice successful!

Regular readers will be tired of hearing about my frozen shoulders – yes I have had another one. The first time my right shoulder was affected, and so I bought an electric motor to drive the carriage. Then my left shoulder "had a go", so it cannot have been too much machine knitting that affected it (as my family suggested). Unfortunately, about a month after the left shoulder packed up, the motor decided to do likewise, and it's not possible to get it repaired... so I insisted that the doctor send me for some physiotherapy. Right in the middle of the 'Physio' Department I met an ex-student of mine. To be honest, I met two – the second does Hospital Car Service when she's not knitting. The first lady had a problem in sizing of garments. So in among the men exercising their damaged knees (was it too much football?, I asked myself) I held a knitting lesson on how to use a Charting Device. My physiotherapist had already decided I was a little mad. Watching me describing how to draw a garment on a plastic sheet, waving my hands in the air, did it cross her mind to wonder if this

was a disease that is catching? I could have told her that it is!

My final story is not about the odd places one finds knitting machines, nor even the odd places that one meets knitters. No, it's about the odd things that can happen when one is giving a knitting lesson. This lady had certainly commandeered her husband's study to set up her knitting machine. She had also sent him out shopping while we were working, which was just as well. If I am offered tea or coffee when I arrive at a house I usually suggest that we work for an hour, then break for refreshment. So we did, but when the lady opened the door of the kitchen the floor was under about 2 inches of water! The washing machine had overflowed, and as I watched I saw the water about to rise over the metal strip and on to the sitting room carpet. I took charge, I'm afraid. "Go and get two buckets and I'll help you" I commanded. "Get some towels for mopping up, too, 'J' cloths won't be any use." My colleague did as she was told, then took off her skirt and plunged in, crawling on her knees. I reflected that if I followed suit I should be driving home in a wet underslip, so I decided to remove shoes and tights, and bend over to do my mopping session. Unfortunately as I ripped at my tights I broke the elastic on my pants – and there I stood in the middle of the sitting room carpet with bare legs and feet, pants around my ankles. What a good thing her husband was out – but had he been home maybe he would have been coping with the flood, rather than me!

So, as I am fond of telling the sceptics, there's more to this machine knitting than just making a jumper!

P.S. I didn't think to enquire what brand of washing powder was used in "the flood", but it did a marvellous job on my feet – they must have been "softer than my face" by the time I got home!

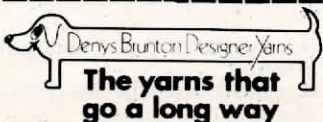
Joan Lafferty.



Dear Anne,
May I, through your column, send a message to Mrs. Eileen Smith of Heworth, York in reply to her witty letter. She spotted that I purported to have a "ribber" on my typewriter instead of a ribbon. I should like to tell her that I was just ribbing!

Yours sincerely,

Joan (ITSALAFF) Lafferty



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Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help.

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BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

BRADFORD. Flamingo Wool Shop, 118 Sunbridge Road, (above Barry Street), Bradford. Tel: 0274-722385.

BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

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COVENTRY. Wool 'n' Things, 8 Athol Road, Mount Pleasant, Walsgrave, Coventry CV2 2DA. Tel: 0203-616537.

CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.

CROYDON. Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath (closed Saturday). Tel: 01-684 8679.

GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.

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HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

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HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

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LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

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SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

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STEVENAGE. Dropinstitches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.

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TAVISTOCK. The Sheeps Back, Paddons Row, (off Brook Street), Tavistock, Devon. Tel: 0822-67236.

WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.

WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.

WHITNEY-ON-WYE. Wyeland Wools, Whitney-on-Wye, Herefordshire HR3 6EH. Tel: 04973-242.

YORK. Busy Needles, 98-100 Fishergate, York. Tel: 0904-647325.

YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

NEXT MONTH'S MACHINE KNITTING MONTHLY

... on sale 21st July

13 SLEEVELESS TOP



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines and model S 100 Simpleframe machines.

MATERIALS

Argyll Ziggy Chunky.
1 [1, 1, 1, 1, 1] × 500g cone in white (MY).
Pair 4½ mm knitting needles.

Ziggy is 80% Acrylic, 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Argyll Wools Ltd., P.O. Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102] cm, 30 [32, 34, 36, 38, 40] in.
Actual size 80 [86, 92, 98, 105, 111] cm, 31½ [33¼, 36¼, 38½, 41¼, 43¾] in.
Length to shoulder 58 [58, 60.5, 60.5, 63, 63] cm, 22¾ [22¾, 23¾, 23¾, 24¾, 24¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

13 stitches and 17 rows to 10 cm, 4 in measured over stocking stitch (stitch size setting approximately 6 on Simpleframe). Tension dial setting approximately 9, or keyplate 4 on chunky and Bond machines.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK AND FRONT (ALIKE)

Using MY, cast on 54 [58, 62, 66, 70, 74] sts. Using MT, K 42 [42, 44, 44, 46, 46] rows. Place marker at both edges. K 42 [42, 44, 44, 46, 46] rows. Work measures 49 [49, 51.5, 51.5, 54, 54] cm, 19¼ [19¼, 20¼, 20¼, 21¼, 21¼] in. Cast off.

WELTS

With right side facing using 4½ mm needles and MY, pick up and K 53 [57, 61, 65, 69, 73] sts evenly along lower edge.

Work in rib as follows:-

1ST ROW (Wrong side)

P 1, * K 1, P 1; rep from * to end.

2ND ROW

K 1, * P 1, K 1; rep from * to end.

Rep these 2 rows for 6 cm, 2½ in, ending with a 1st row. Cast off loosely in rib.

NECK RIBBING

With right side facing, using 4½ mm needles and MY, pick up and K 53 [57, 61, 65, 69, 73] sts evenly along upper edge. Work 9 rows in rib as for welt. Cast off loosely in rib.

ARMHOLE BANDS

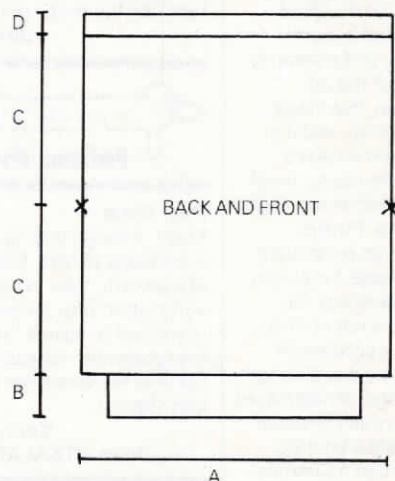
Join shoulder seams, leaving 24 [24, 26, 26, 28, 28] cm open for neck. With right side facing, using 4 mm needles and MY, pick up and K 61 [61, 65, 65, 69, 69] sts evenly between markers. Work 9 rows in rib as for welt. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join side and armhole band seams.



A = 41.5 [44.5, 47.5, 50.5, 53.5, 56.5] cm
B = 6 cm
C = 24.5 [24.5, 25.75, 25.75, 27, 27] cm
D = 3 cm



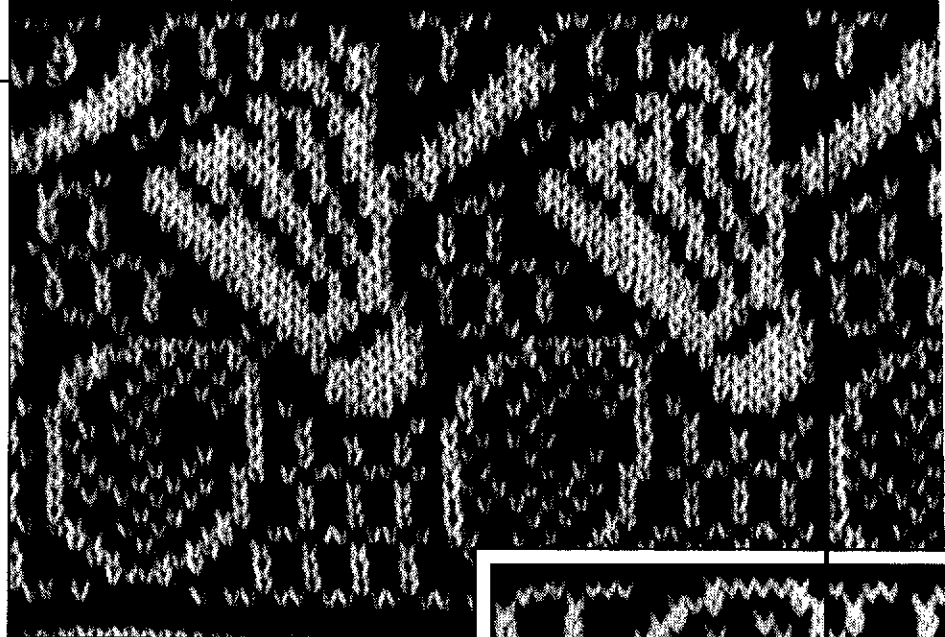
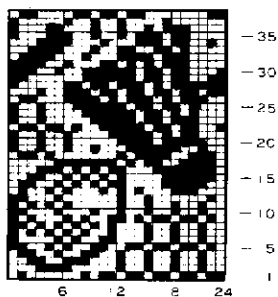
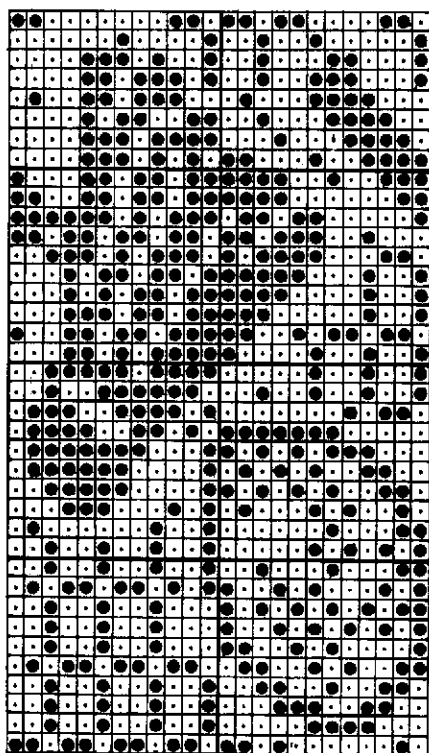
RIS BISHOP SPECIAL

Continuing with a sports theme in my design 'specials' for this magazine, I have taken the very popular game of 'tennis' as a starting point and added the associated sports of 'badminton' and 'squash'.

As all of these sports are enjoyed by adults and children of both sexes, I have used the 'equipment' for the designs rather than figures and hope that they will prove useful for all members of the family.

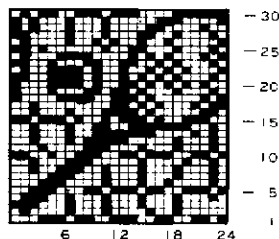
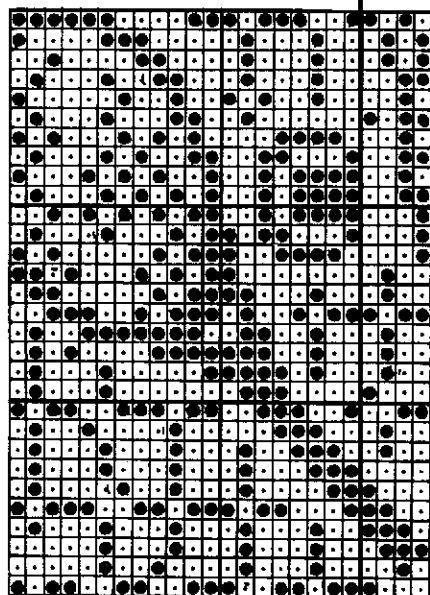
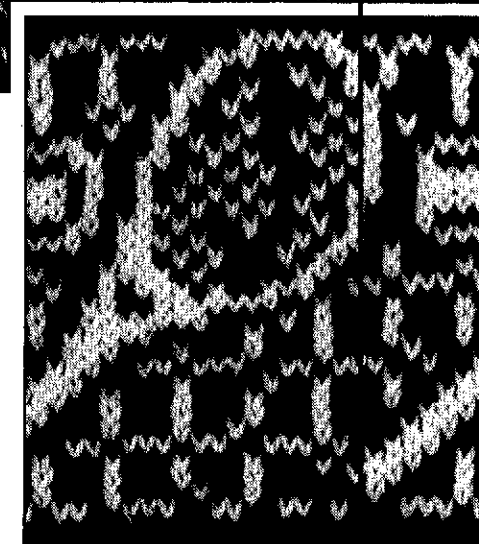
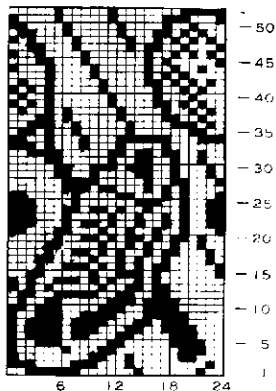
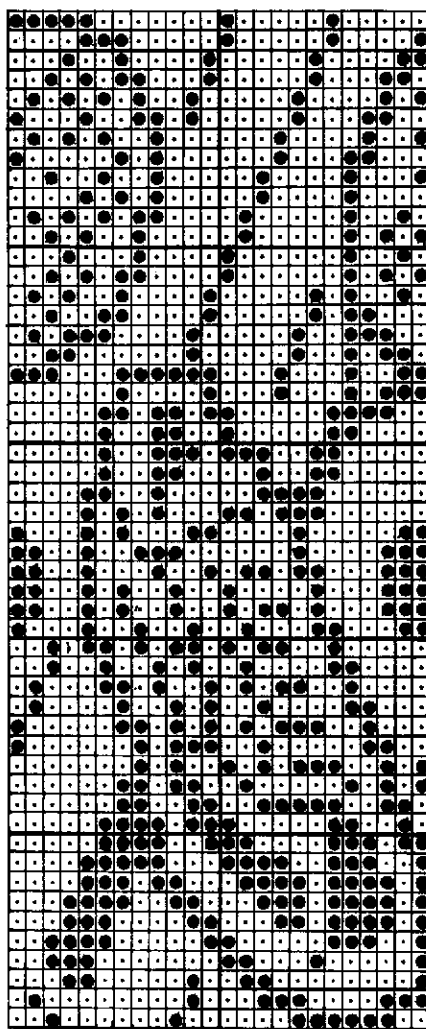
Tennis and Badminton borders –

Use a dark colour as the background (in feeder 1) and white as the contrast (in feeder 2). Knit 2 rows plain in the background colour before and after knitting the Fair-Isle design.

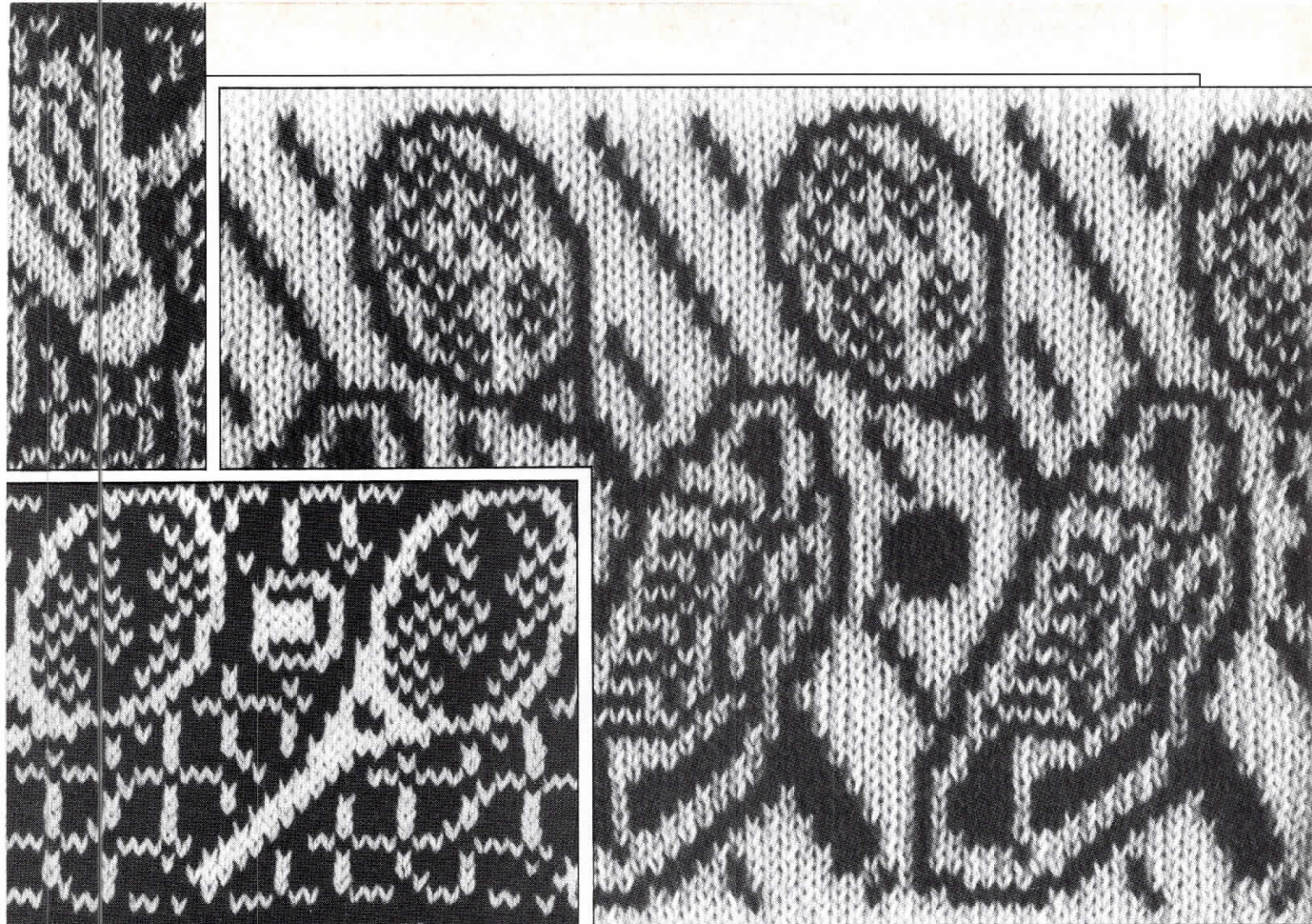


Squash border –

Use white as the background (in feeder 1) and a dark colour as the contrast (in feeder 2).



NOTE – Remember that if you are using a design as a border on a plain garment, you need to loosen your tension by one whole number for the 'Fair-Isle' part, to prevent it 'pulling-in'.



FAIR-ISLE BOOK *£2.95

More than 20 designs illustrated in colour (and black and white) PLUS a basic sweater pattern for all ages from babies to teenagers – for 24 st punchcard and electronic machines.

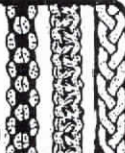
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A fascinating way to add more colour to your knitting. With the box of 15 colours comes 6 fabric designs (illustrated in colour), garment pattern and full instructions – for 24, 30 and 40 stitch machines.

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Set 7 – **Fair-isle (adult)** – 7 designs with short 'floats' and colour ideas. (24 stitch) *£2.00

An illustrated list of these and other designs for electronic and Passap/Pfaff machines is available. Prices include P&P.

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RH11 7BQ

THE BORDERS and YOKES COLLECTION



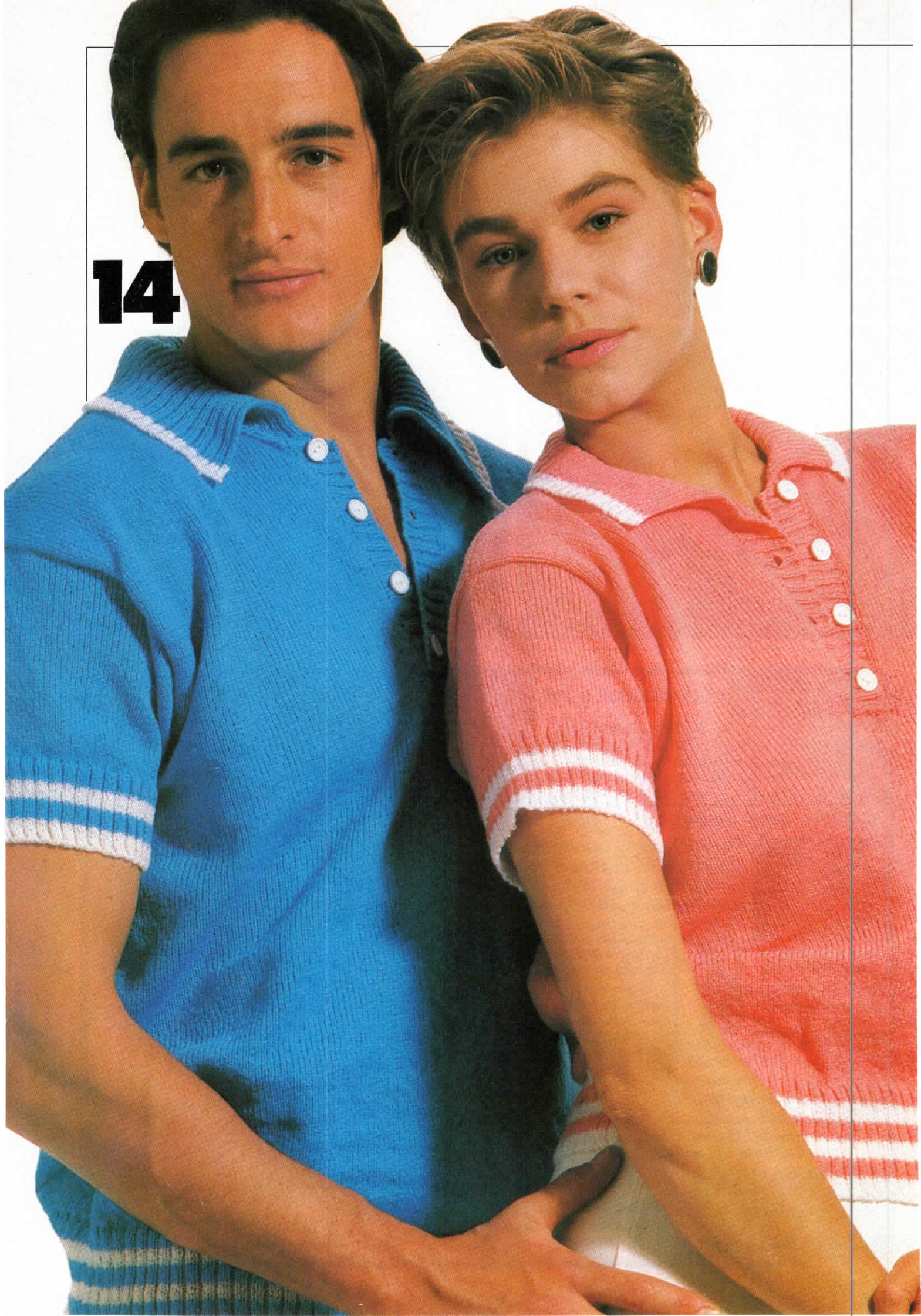
Over 30 original designs illustrated in colour PLUS – a simplified method of knitting circular yokes (including garment pattern) – for 24 stitch punchcard and electronic machines – *£3.95

Overseas agents

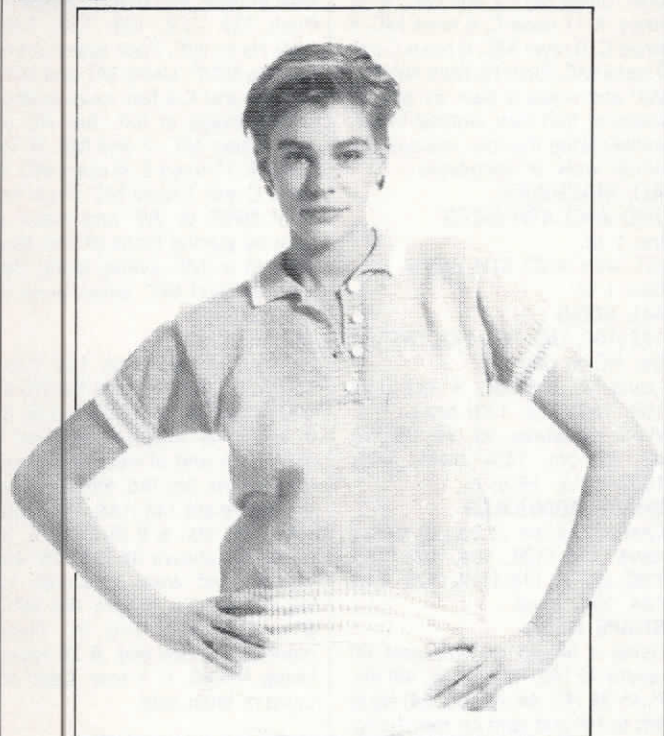
AUSTRALIA: Tessa 'B' Knits, 98a Norma Road, Myaree 6154, W. Australia.
CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.



14



14 SHORT SLEEVED SUMMER TOP



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Ambervarn Champagne.
1 [1, 1, 1, 1, 1] x 340g cone in peach or blue (MC).
1 [1, 1, 1, 1, 1] x 340g cone in white (C).
4 buttons.
Ambervarn knitting-in elastic for machines with ribber.

Champagne is 90% Acrylic, 10% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Ambervarn, Greendale Mills, Windhill, Shipley, West Yorkshire BD18 1QB.

SILVER GAUGE READING

Fine yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 93 [98, 104, 109, 113, 118] cm, 36½ [38½, 41, 43, 44½, 46½] in.
Length to shoulder 60 [60, 64, 64, 68, 68] cm, 23½ [23½, 25¼, 25¼, 26¾, 26¾] in.
Sleeve seam 12 [12, 13, 13, 14, 14] cm, 4¾ [4¾, 5¼, 5¼, 5½, 5½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

30 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 143 [149, 158, 167, 173, 179] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C and knitting-in elastic tog, cast on and K 2 tubular rows. Using C, K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 5 rows. K 6 rows MC, 6 rows C, 6 rows MC, 6 rows C and 7 rows MC. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 143 [149, 158, 167, 173, 179] Ns to WP. Push every 3rd N

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DIANE BENNETT

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0922

BACK ISSUES

We still have back issues of the magazine for readers who may have missed one or more copies. Our first issue was April '86. Each magazine costs £1.25 and postage and packing charges are as follows:-

One copy	40p
Two copies	65p
Three copies	95p
Four or five copies	£1.60
Six to ten copies	£2.00

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April '86
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back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 31 rows. K 11 rows C, 6 rows MC, 6 rows C, 6 rows MC, 6 rows C and 7 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

2ND AND 6TH SIZES

Inc 1 st.

IST, 4TH AND 5TH SIZES

Dec 1 st.

ALL SIZES

142 [150, 158, 166, 172, 180] sts.

Set RC at 000 *.

Using MT and MC, K 142 [142,

158, 158, 172, 172] rows.

Work measures 36, 36, 39, 39, 42, 42] cm, 14 1/4 [14 1/4, 15 1/4, 15 1/4, 16 1/2, 16 1/2] in.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 118 [126, 134, 142, 148, 156] sts. K 114 [114, 118, 118, 124, 124] rows.

SHAPE NECK

Using a length of MC, cast off centre 42 [42, 46, 46, 48, 48] sts. Push 38 [42, 44, 48, 50, 54] Ns at left to HP and cont on rem sts for first side.

K 5 rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side.

FRONT

Work as for back to *.

Using MT and MC, K 136 [136, 156, 156, 172, 172] rows.

FRONT OPENING

Using a length of MC, cast off centre 10 sts. Push 66 [70, 74, 78, 81, 85] Ns at left to HP and cont on rem sts for first side.

K 6 [6, 2, 2, 0, 0] rows.

SHAPE ARMHOLE

Cast off 12 sts at beg of next row. 54 [58, 62, 66, 69, 73] sts. K 84 [84, 88, 88, 90, 90] rows.

SHAPE NECK

Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 43 [47, 49, 53, 56, 60] sts rem, then on every foll 4th row until 38 [42, 44, 48, 50, 54] sts rem. K 7 [7, 3, 3, 3, 3] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing 'shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 122 [122, 128, 128, 134, 134] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C and knitting-in elastic tog, cast on and K 2 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/

MT-2, K 5 rows. K 6 rows MC, 6 rows C and 7 rows MC. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 122 [122, 128, 128, 134, 134] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 19 rows. K 11 rows C, 6 rows MC, 6 rows C and 7 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY, when work is completed.

ALL MACHINES

Inc 1 st at each end. 124 [124, 130, 130, 136, 136] sts. Set RC at 000. Using MT and MC, K 3 [3, 3, 3, 4, 4] rows. Shape sides by inc 1 st at each end of next and every foll 3rd [3rd, 3rd, 3rd, 4th, 4th] row until there are 144 [144, 150, 150, 156, 156] sts. K 5 [5, 9, 9, 5, 5] rows. RC shows 36 [36, 40, 40, 46, 46] and work measures 12 [12, 13, 13, 14, 14] cm, 4 3/4 [4 3/4, 5 1/4, 5 1/4, 5 1/2, 5 1/2] in. Place markers at each end. K 20 rows. Using MT+5, K 1 row. Cast off using a latch tool.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 53 Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 7 rows. Make four evenly spaced buttonholes. K 7 rows. Transfer sts for st st. Using MT+1, K 1 row.

MACHINES WITHOUT RIBBER

Push 53 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 7 rows. Make four evenly spaced buttonholes. K 15 rows. Make buttonholes over same Ns as before. K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT+1, K 1 row.

ALL MACHINES *

With P side facing, pick up 53 sts along right front opening edge for woman or left front opening edge for man and place on to NS. Using MT+5, K 1 row. Cast off using a latch tool.

BUTTONBAND

Work as for buttonhole band to * omitting buttonholes. With P side facing, pick up 53 sts along left front opening edge for woman or right front opening edge for man and place on to Ns. Using MT+5 K 1 row. Cast off using a latch tool.

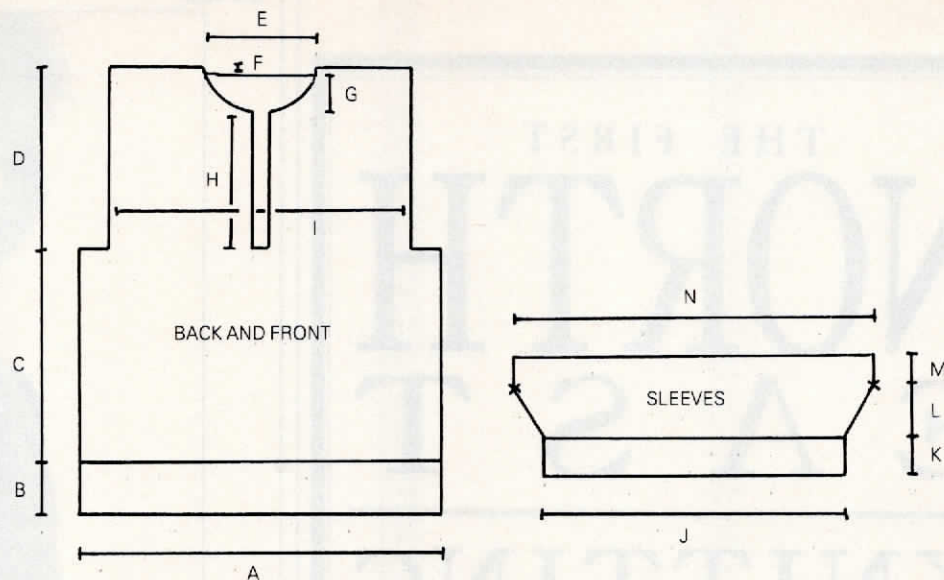
COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 40 [149, 158, 167, 173, 179] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 5 rows. Using MC, K 33 [33, 43, 43, 53, 53] rows. Transfer sts for st st. Using MT+5, K 1 row. Cast off using a latch tool.

MACHINES WITHOUT RIBBER

Push 40 [149, 158, 167, 173, 179] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 33 [33, 43, 43, 53, 53] rows. Using C, K 11 rows. Using MC, K 33 [33, 43, 43, 53, 53] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT+5, K 1 row. Cast off using a latch tool.



A = 47 [50, 52.5, 55, 57, 60] cm	H = 18 cm
B = 7.5 cm	I = 39 [42, 44.5, 47, 49, 52] cm
C = 28.5 [28.5, 31.5, 31.5, 34.5, 34.5] cm	J = 41 [41, 43, 43, 45, 45] cm
D = 24 [24, 25, 25, 26, 26] cm	K = 5 cm
E = 14 [14, 15, 15, 16, 16] cm	L = 7 [7, 8, 8, 9, 9] cm
F = 1 cm	M = 4 cm
G = 7 [7, 7, 7, 8, 8] cm	N = 48 [48, 50, 50, 52, 52] cm

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts on back

and front. Join side and sleeve seams. Lap buttonhole band over buttonband and catch down ends. Sew collar into position. Sew on

buttons.

MACHINES WITHOUT RIBBER
Neaten open ends of collar and bands. Finish buttonholes.

MACHINE KNIT 88

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15 CHILD'S SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines. We used a Singer Designer 2.

MATERIALS

Robin Feelings.
1 [1, 2, 2] x 100g balls in Moonlight Blue (MC).
1 [1, 1, 1] x 100g balls in Mellow Yellow (C)
Pair 4½ mm knitting needles.

Feelings is 80% Acrylic, 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest 56 [61, 66, 71] cm, 22 [24, 26, 28] in.
Actual size 60 [65, 69, 74] cm, 23¾ [25½, 27¼, 29¼] in.
Length to back neck 31 [35, 39, 43] cm, 12¼ [13¾, 15½, 17] in.
Sleeve seam 25 [28, 32, 37] cm, 10 [11, 12½, 14½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one

figure is given it applies to all sizes.

TENSION

17 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8, keyplate 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

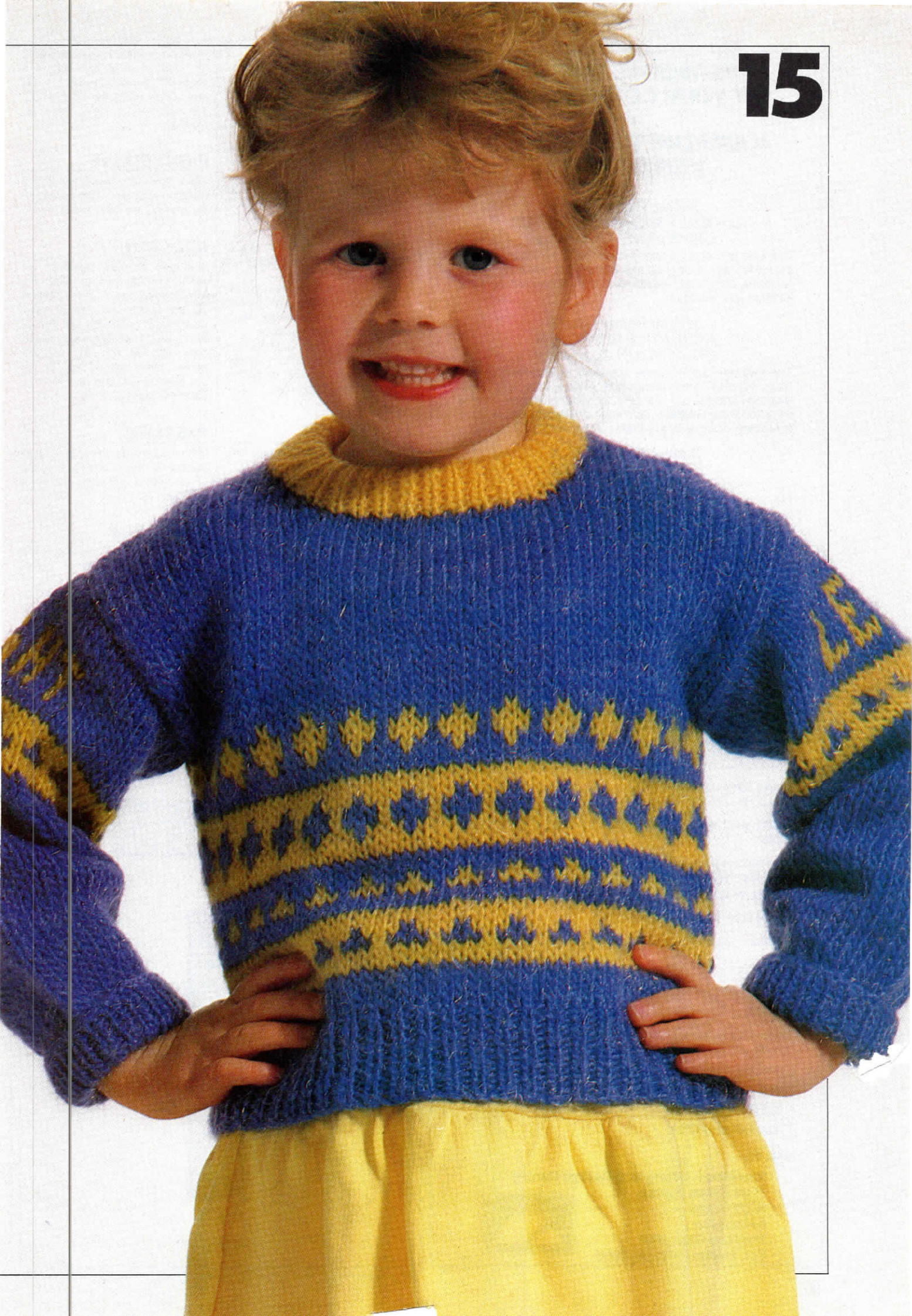
See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Using 4½ mm needles and MC, cast on 52 [56, 60, 64] sts. Work 5 cm, 2 in. in K 1 P 1 rib, inc 1 st at end of last row. 53 [57, 61, 65] sts.
Push 53 [57, 61, 65] Ns to WP. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT and MC, K 2 [4, 4, 6] rows. K 26 rows from Fair Isle chart. Cont in st st and MC.
* K 24 [30, 40, 46] rows. RC shows 52 [60, 70, 78] and work measures 28.5 [32.5, 36.5, 40.5] cm, 11¼ [12¾, 14½, 16] in.
SHAPE SHOULDERS
Cast off 5 [5, 6, 6] sts at beg of next 4 rows and 5 [6, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows over rem 23 [25, 27, 29] sts and release from machine.



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FRONT

Work as for back to *.
K 16 [22, 32, 38] rows. 8 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 34 [37, 40, 43] Ns at left to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next and every foll alt row until 15 [16, 17, 18] sts rem.

SHAPE SHOULDER

Cast off 5 [5, 6, 6] sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 5, 6] sts.

With carriage at right, push 15 [17, 19, 21] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push rem 19 [20, 21, 22] Ns from HP to UWP. Finish to correspond with first side reversing shapings.

LEFT SLEEVE

Using 4½ mm needles and MC, cast on 36 [40, 44, 48] sts. Work 5 cm, 2 in in K1, P1 rib, inc 1 st at end of last row. 37 [41, 45, 49] sts.

Push 37 [41, 45, 49] Ns to WP. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of every 5th [5th, 8th, 8th] row until there are 45 [49, 53, 57] sts. K 4 [12, 8, 20] rows. Work first 8 rows from Fair Isle chart. Cont in Intarsia. Work 5

rows from chart 1 over centre 15 Ns. Cont in st st and MC, K 7 rows. RC shows 44 [52, 60, 72] and work measures 25 [28, 32, 37] cm, 10 [11, 12½, 14½] in. Cast off.

RIGHT SLEEVE

Work as for left sleeve but work 5 rows from Chart 2 over centre 19 Ns instead of from Chart 1.

NECKBAND

Join right shoulder seam. With right side facing, using 4½ mm needles and C, pick up and K 12 sts down left side of front neck, 15 [17, 19, 21] sts across front, 12 sts up right side of front neck and 23 [25, 27, 29] sts across back neck. 62 [66, 70, 74] sts. Work 5 cm, 2 in. K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a wet cloth and leave until dry.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centres to shoulder seams and stretching top of sleeve slightly. Join side and sleeve seams.

CHART 1

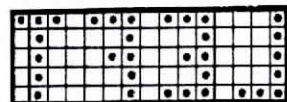
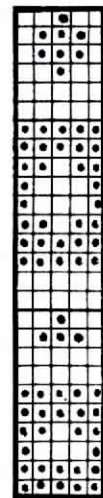
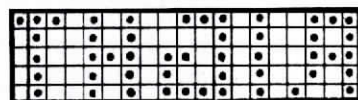


CHART 2

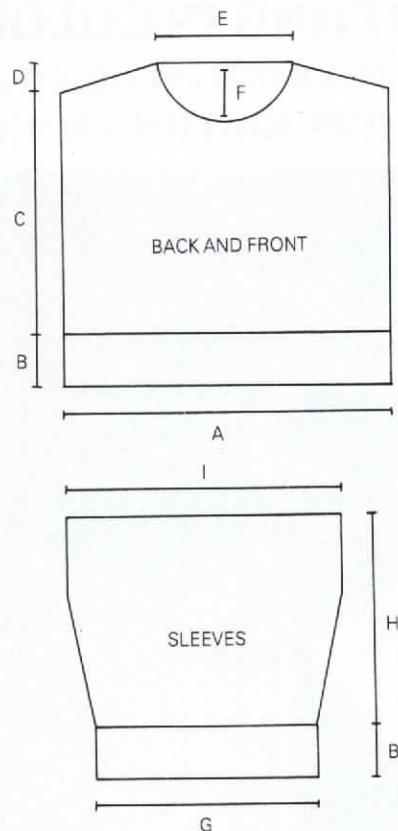


4 patt sts

FAIR ISLE CHART

KEY

□ = MC
● = C



A = 31 [33.5, 35.5, 38] cm
B = 5 cm
C = 23.5 [27.5, 31.5, 35.5] cm
D = 2.5 cm
E = 13.5 [14.5, 15.5, 17] cm
F = 6 cm
G = 21.5 [24, 26, 28.5] cm
H = 20 [23, 27, 32] cm
I = 26 [28.5, 31, 33.5] cm

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VERY FINE YARNS

1 ply fingerings, 20/2, 20/3, 20/4, 20/5, 20/6, 20/7, 20/8, 20/9, 20/10, 20/11, 20/12, 20/13, 20/14, 20/15, 20/16, 20/17, 20/18, 20/19, 20/20, 20/21, 20/22, 20/23, 20/24, 20/25, 20/26, 20/27, 20/28, 20/29, 20/30, 20/31, 20/32, 20/33, 20/34, 20/35, 20/36, 20/37, 20/38, 20/39, 20/40, 20/41, 20/42, 20/43, 20/44, 20/45, 20/46, 20/47, 20/48, 20/49, 20/50, 20/51, 20/52, 20/53, 20/54, 20/55, 20/56, 20/57, 20/58, 20/59, 20/60, 20/61, 20/62, 20/63, 20/64, 20/65, 20/66, 20/67, 20/68, 20/69, 20/70, 20/71, 20/72, 20/73, 20/74, 20/75, 20/76, 20/77, 20/78, 20/79, 20/80, 20/81, 20/82, 20/83, 20/84, 20/85, 20/86, 20/87, 20/88, 20/89, 20/90, 20/91, 20/92, 20/93, 20/94, 20/95, 20/96, 20/97, 20/98, 20/99, 20/100.

FINE YARNS

2 ply fingerings, 30/2, 30/3, 30/4, 30/5, 30/6, 30/7, 30/8, 30/9, 30/10, 30/11, 30/12, 30/13, 30/14, 30/15, 30/16, 30/17, 30/18, 30/19, 30/20, 30/21, 30/22, 30/23, 30/24, 30/25, 30/26, 30/27, 30/28, 30/29, 30/30, 30/31, 30/32, 30/33, 30/34, 30/35, 30/36, 30/37, 30/38, 30/39, 30/40, 30/41, 30/42, 30/43, 30/44, 30/45, 30/46, 30/47, 30/48, 30/49, 30/50, 30/51, 30/52, 30/53, 30/54, 30/55, 30/56, 30/57, 30/58, 30/59, 30/60, 30/61, 30/62, 30/63, 30/64, 30/65, 30/66, 30/67, 30/68, 30/69, 30/70, 30/71, 30/72, 30/73, 30/74, 30/75, 30/76, 30/77, 30/78, 30/79, 30/80, 30/81, 30/82, 30/83, 30/84, 30/85, 30/86, 30/87, 30/88, 30/89, 30/90, 30/91, 30/92, 30/93, 30/94, 30/95, 30/96, 30/97, 30/98, 30/99, 30/100.

MEDIUM FINE YARNS

3 ply fingerings, 40/2, 40/3, 40/4, 40/5, 40/6, 40/7, 40/8, 40/9, 40/10, 40/11, 40/12, 40/13, 40/14, 40/15, 40/16, 40/17, 40/18, 40/19, 40/20, 40/21, 40/22, 40/23, 40/24, 40/25, 40/26, 40/27, 40/28, 40/29, 40/30, 40/31, 40/32, 40/33, 40/34, 40/35, 40/36, 40/37, 40/38, 40/39, 40/40, 40/41, 40/42, 40/43, 40/44, 40/45, 40/46, 40/47, 40/48, 40/49, 40/50, 40/51, 40/52, 40/53, 40/54, 40/55, 40/56, 40/57, 40/58, 40/59, 40/60, 40/61, 40/62, 40/63, 40/64, 40/65, 40/66, 40/67, 40/68, 40/69, 40/70, 40/71, 40/72, 40/73, 40/74, 40/75, 40/76, 40/77, 40/78, 40/79, 40/80, 40/81, 40/82, 40/83, 40/84, 40/85, 40/86, 40/87, 40/88, 40/89, 40/90, 40/91, 40/92, 40/93, 40/94, 40/95, 40/96, 40/97, 40/98, 40/99, 40/100.

MEDIUM YARNS

4 ply fingerings, 50/2, 50/3, 50/4, 50/5, 50/6, 50/7, 50/8, 50/9, 50/10, 50/11, 50/12, 50/13, 50/14, 50/15, 50/16, 50/17, 50/18, 50/19, 50/20, 50/21, 50/22, 50/23, 50/24, 50/25, 50/26, 50/27, 50/28, 50/29, 50/30, 50/31, 50/32, 50/33, 50/34, 50/35, 50/36, 50/37, 50/38, 50/39, 50/40, 50/41, 50/42, 50/43, 50/44, 50/45, 50/46, 50/47, 50/48, 50/49, 50/50, 50/51, 50/52, 50/53, 50/54, 50/55, 50/56, 50/57, 50/58, 50/59, 50/60, 50/61, 50/62, 50/63, 50/64, 50/65, 50/66, 50/67, 50/68, 50/69, 50/70, 50/71, 50/72, 50/73, 50/74, 50/75, 50/76, 50/77, 50/78, 50/79, 50/80, 50/81, 50/82, 50/83, 50/84, 50/85, 50/86, 50/87, 50/88, 50/89, 50/90, 50/91, 50/92, 50/93, 50/94, 50/95, 50/96, 50/97, 50/98, 50/99, 50/100.

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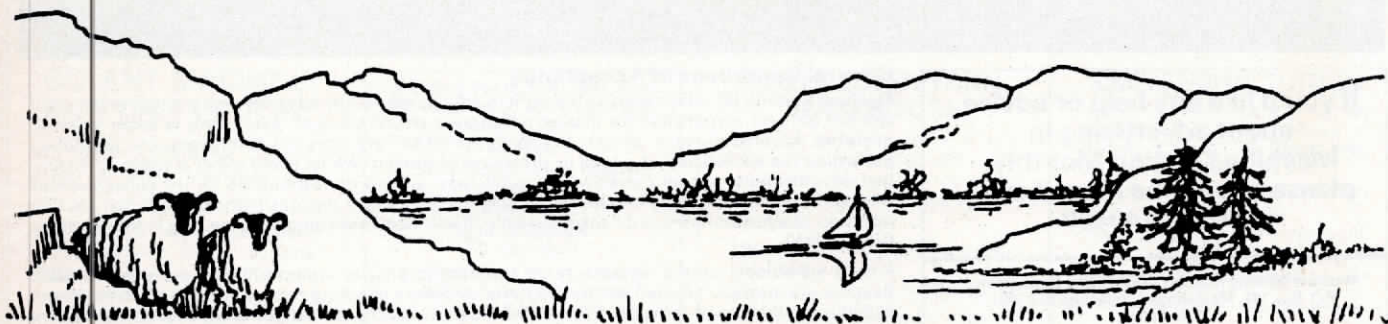
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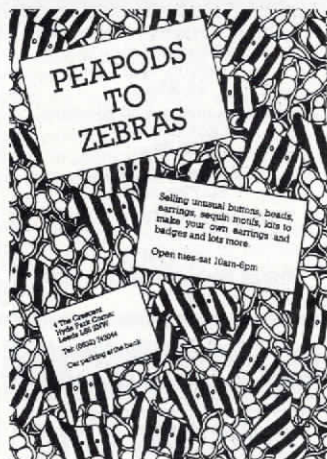
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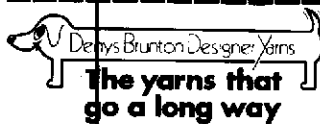
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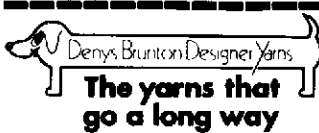


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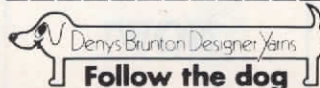
As featured by Jacqueline Carter in her superb garments at the Bristol Knitting Exhibition.

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Wool, in those far off days, was cheap and in abundant supply – mainly because nobody knew what to do with it. So AFG decided on the basics of the craft: cast purls before twine, knit one, add one, drop one – such was the modest start that founded a major industry.

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Bob Daw

CLUES

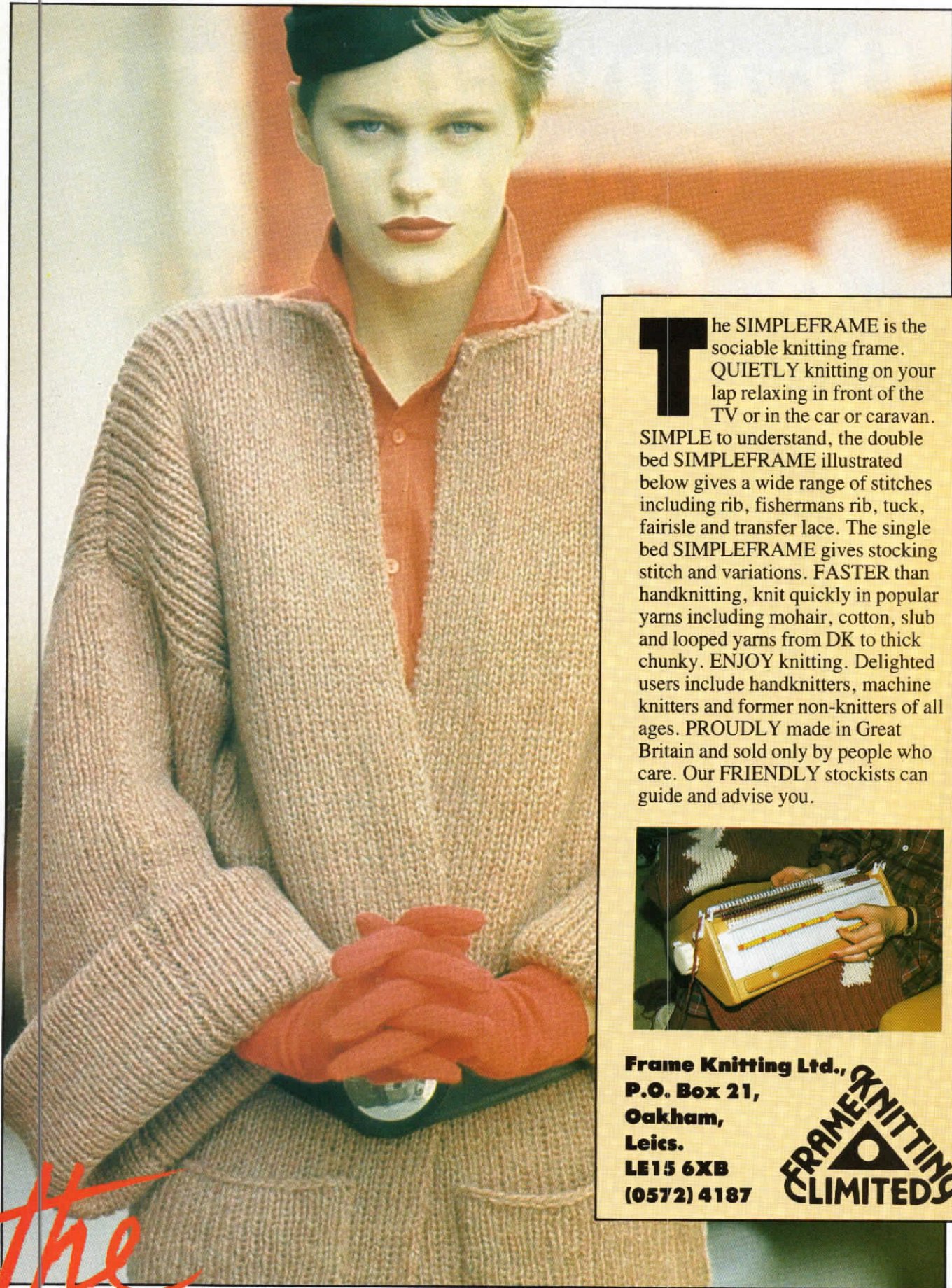
1. Herbless sausage in fruit would hardly deserve it

2. Quiet Red is deeply blue
3. *Teatime's* assessment
4. Creates unity even when there is no echo
5. To say it's almost a French fish is not wide of the mark
6. *Less gear* from unbounded generosity?
7. Inform Capone the style of dress?
8. How a *bad role* may be played with great appeal
9. May be seen in *stores* or on the farm
10. This writer may *stir it* as a matter of course
11. Number in a layer adds a greater dimension
12. Does this sufferer require a *cinema's* help to fill some voids?
13. Index fingers go to the dogs
14. Bewitch the gateway?

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Flamingo Wools and their relatives.
3. The closing date is 31st July 1988. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the November issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

1	A																		
2	P																		
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